

NUMBER NINE

PSYCHOTRONIC VIDEO

THREE DOLLARS

PSYCHOTRONIC

INCREDIBLE INTERVIEWS!

JAMES COBURN

VS THE
PHONE COMPANY!

JOHN AGAR

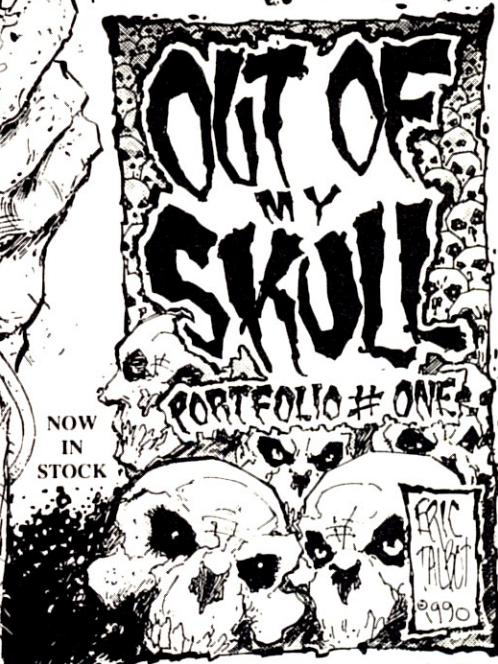
MEETS
ZONTAR!



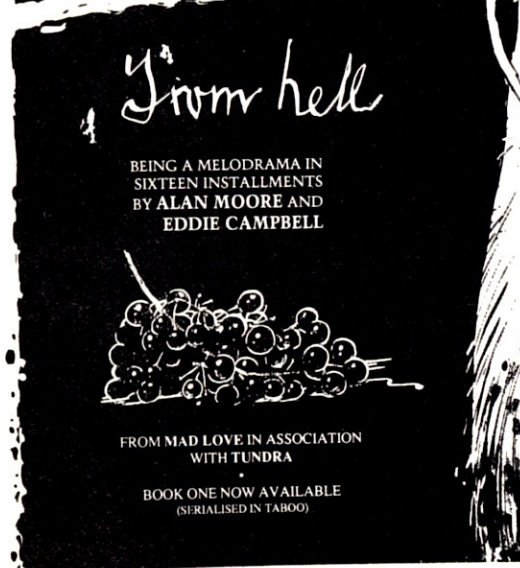
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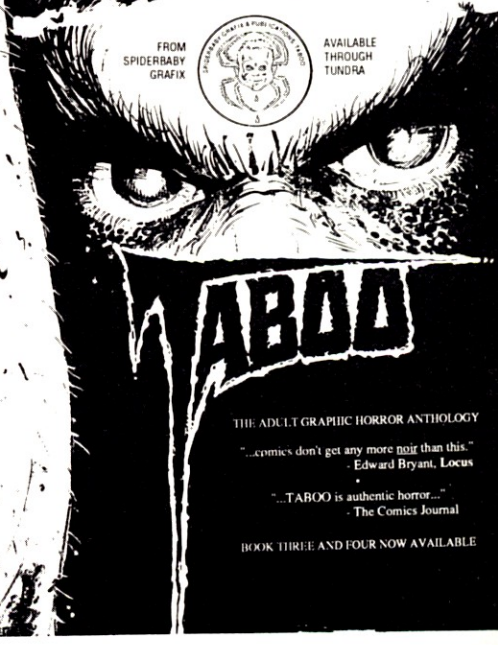


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DAVID GALE ON THE SET OF BRIDE OF RE-ANIMATOR

PHOTO: TOM RAINONE

FREE CITY

GIANT SPIDER...DEADLY ACCIDENT OF SCIENCE!
...and every second it grows bigger!



PSYCHOTRONIC VIDEO NUMBER NINE SPRING 1991

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PSYCHOTRONIC (VIDEO MAGAZINE) is now in it's third year! Welcome to all you new readers (especially in Canada) and thanks to everyone who has helped spread the word. This quarterly magazine is an offshoot of the PSYCHOTRONIC ENCYCLOPEDIA OF FILM (Ballantine), which is still in print (and available through this magazine). Instead of just reviewing horror, exploitation, rock and roll, cult, drive-in and grindhouse hits (available on tape), PV runs several surprising interviews every issue. Ghoulardi (Cleveland's legendary 60s TV horror movie host) and Papa Oom Mow Mow are the spiritual founders of PSYCHOTRONIC. Besides the all new 2nd volume of the PSYCHOTRONIC ENCYCLOPEDIA (late 92, Pharos), some special edition magazines are planned and the first PSYCHOTRONIC MOVIE CALENDAR (!) will be available later this year from Pharos (for 92). Watch for details and mail order information next issue. Soon there's even going to be a PSYCHOTRONIC store (!) in New York's East Village. It will be in the basement dungeon at 305 E. 9th St. That's by 2nd Ave., just a block from the famous St. Marks Place, so be sure to visit when you're in town (or the neighborhood). The opening date isn't set, so call (212) 533-0500 to see if we're open yet.

While growing up in front of a 60s TV set, John Agar (who seemed to star in at least one fun science fiction or horror movie each week) soon became a favorite late night hero. His unusual career started when he married Shirley Temple and co-starred in John Wayne movies and nearly ended in Texas working for director Larry Buchanan in movies like ZONTAR, THE THING FROM VENUS. The Saturday matinee hero of the 50s read his own obituary (in Famous Monsters) in the 70s, spent time as a car salesman and is back working as an actor again today. Dennis Daniel, (who interviewed Julie Adams for PSYCHOTRONIC #5) conducted the ultimate John Agar interview and it covers a lot of territory. Watch for Daniel's Fantaco book, THE FAMOUS MONSTERS CHRONICLES, which will be the last word on Forry Ackerman and his much missed magazine, with tributes and contributions from dozens of famous directors, writers and actors.

One night on the Tonight Show, an actor that had been known mostly for playing villains on TV programs was enjoying his new life as a movie star. JAMES COBURN had just played superspy Derek Flint for the first time and his talk show appearance left a strong impression. He seemed very cool talking about (and playing) a big gong and he nonchalantly mentioned his drug use in print interviews. Later on Coburn seemed to specialize in great movies that were cut, censored or ignored. He worked for Sam Peckinpah, Sergio Leone, and Walter Hill, wrote a script with Bruce Lee and starred in the amazing THE PRESIDENT'S ANALYST. Most of his best features have become available on video recently and Coburn has made a welcome return to major theatrical releases. Lowell Goldman (who interviewed Peter Fonda for PSYCHOTRONIC #7) got Coburn to talk about most of his hits plus a lot of his lesser known movies.

Video has been great for PSYCHOTRONIC movie fans, but there's nothing like seeing a favorite on a big screen. If you're lucky enough to live in a city with marathons and good film

IN PANIC!



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festivals- GO! The 3rd annual Night Of The Living Drexel marathon in Columbus, Ohio last October featured THE WOLF MAN, THE BROOD, PHANTASM, THEATRE OF BLOOD, MR. SARDONICUS, DRACULA, PRINCE OF DARKNESS, Argento's rarely screened FOUR FLIES ON GRAY VELVET, Patty Mullen from FRANKENHOOKER, and PSYCHOTRONIC back issues for sale in the lobby. If you're in or near Columbus, watch for #4 next October! Stockholm's Mondo Weirdo Filmklub has had some great weekly double bills including MANTIS IN LACE, SPIDER BABY, TEENAGE DEVIL DOLLS, BEAST OF YUCCA FLATS, THE EXOTIC ONES, THE HYPNOTIC EYE, and NIGHT OF THE BLOODY APES!! And if you're in the Northwest, watch for the 3rd annual B Festival at the Vancouver East Cinema in May. Last year their program included INVASION OF THE BEE GIRLS, FREAKS, HOMICIDAL, MANIAC and KISS OF THE VAMPIRE plus other classics. Thanks to Stewart McKissick and Vince Cornelius (in Ohio), Stefan Kery (of the band Zonk in Sweden) and Al Charlton (Calgary, Alberta) for letting us know.

Visitors from out of town usually want to know where to buy interesting or cheap tapes in Manhattan. Try these for \$10 to \$15 tapes: Record Hunter (507 5th Ave. at 42nd St.), NYC Liquidators Inc. (158 W. 27th St.), Global Imports (160 5th Ave. at 21st St.), Record Explosion (there are 4 of them, check the phone book). And look for check cashing stores, they usually have whole walls of cheap horror and action tapes for sale. And when in New York, stop by SEE/HEAR (59 E. 7), for every music publication you can imagine (and PSYCHOTRONIC back issues).

If your local video store doesn't carry these recent releases: HENRY (MPI), DEADBEAT AT DAWN (Ketchum), FRANKENHOOKER (Shapiro, the unrated version), SANTE SANGRE (Republic, the NC-17 version), and BUCKET OF BLOOD (Rhino) - raise hell!! Also be on the lookout for three recent releases by director Brian Yuzna: BRIDE OF RE-ANIMATOR (IVE, ask for the uncut version), SILENT NIGHT DEADLY NIGHT IV (Line, it has nothing to do with the others in the "series"), and the still not released in America SOCIETY.

A few of you might have seen a copy of one of the two U.S. fanzines that have decided to go "anti-PSYCHOTRONIC". Apparently practically nobody writes to these publications. One zine added fake quotes to a heavily doctored composite letter about PSYCHOTRONIC and the other fanzine had to offer a bribe in order to receive their letter. They both attempted to capitalize on the PV #6 Susan Tyrrell interview credit confusion that they knew had been resolved in these pages a long time ago.

PSYCHOTRONIC has subscribers now in 49 states. North Dakota is the last of these united states with no PSYCHOTRONIC subscribers. Our offer holds - all available back issues free to the first paid subscriber from North Dakota!

PSYCHOTRONIC VIDEO NUMBER NINE SPRING 1991

THANKS TO: James Coburn, John Agar, Andrew Klyde, John Tierney (The New York Times), Pat Blashill (L.A. Weekly), Joe Bob Briggs, Henry Schlesinger and Video Business Magazine, Jack Rabid (Alternative Press), Mike Mayo (Roanoke Times and World News), Kurt Loder, Mark Voger, What Goes On, Larry Cohn, John Stanley, Rickard Gramfors (Swedish Film Institute), Martin Ebbing (RIAS, Berlin), Venanzio Ciampa (RAI, Rome), Ron Metz, Ted Gottfried, The Ghost Tailor, Nancy Coleman, Cindy Barber, Jim Ridemouer, Richard Bojarski, Mike Vraney, Steve Morgan, William Tetreault, David F. Friedman, Tom Rainone, Gerb, and Dwayne Walker.

COVER: From SHE SHOULD SAID NO! (WILD WEED)(49).

ILLUSTRATIONS: From Jack Arnold's TARANTULA (55).

"I've got those hup, two, three, four, occupation G.I. blues. From my G.I. hair to my G.I. shoes. And if I don't go stateside soon, I'm gonna blow my fuse." (1960 Gladys Music, Inc.)

LETTERS



PAPA



PAPA WANNA BEES (PHOTO SENT BY STEVE WELDON)

It was by pure luck that I happened to catch the line "Everybody knows the bird is the word" on a radio commercial. The station was the Armed Forces Network, broadcasting to the U.S. troops in Germany (I was listening to a football game) and the commercial was advertising the procedures troops have to take in order to bring pet birds back to the USA. - **Mathew Goodman** (Middlesex, England)

During the course of The Violent Femmes song "Add It Up" (on their 83 debut LP) singer Gordon Gano twice burst into what sounds like nothing so much as an acoustic, low-key "Mama-Oom Mow Mow" rave and may or may not be a nod to the genius of the Rivingtons. - **Brian Widdens** (Dublin, Ireland)

I enclose a tape of (the German group) Ramonez 77 doing "Boris" (a song with Papa in it) about Boris Becker, of course. This comes from their 6 song E.P. called "It's A Better Ramone For You". Live they play all Ramones covers almost. - **Imants Krumins** (Hamilton, Ontario)

Richard Henderson reports two more vintage Papa/Bird songs on recent comps from the Candy label. The Dialtones do "Chicago Bird" on TOO MUCH GOIN ON and The Four Holidays do "Grandma Bird" (!) on WHIP IT ON THEM.

TIERNEY

I wrote and directed (Lawrence Tierney's) most recent movie, THE RUNESTONE. I'd wanted to work with him all my life and I think your article captured him well. He's a terrific actor and can recite some of the best limericks — as well as Emily Dickinson poems — I've ever heard. - **Willard Carroll** (not Clark) (Los Angeles). Watch for a review of Carroll's RUNESTONE to be

released later this year (featuring Tierney as an NYC police detective and an ancient Norwegian demon) - in a future issue.

The blonde dancing girl in the still from KILL OR BE KILLED (page 24) is none other than Spanish horror queen Helga Line! Her role is very small, but she is billed in the credits. - **Conrad Widener** (Connellsville, PA) Line was in THE BLANCHVILLE MONSTER (60), NIGHTMARE CASTLE (65), VENGEANCE OF THE MUMMY, with Paul Naschy (73) and many more.

Your filmography shows GHOST SHIP available on video. Surely not! If so, where? There is a (52) British film directed by Vernon Sewell which is often confused with the legendary "lost Lewton" of the same name. - **L. G. Evens** (San Antonio, Texas) I'm told that copies of the Lewton film are around but they are not legal. I saw the original GHOST SHIP in Umea, Sweden (on tape) and it's good. It should be released.

Great to see Lawrence Tierney covered. I can't say that I recall his role in HORROR SHOW (and) I cannot see a mention of his stint on HILL STREET BLUES, in which he got the very last words in the final episode. - **Paul Higson** (editor Breeders Digest) (Lancashire, England). Tierney's small role in HORRORSHOW was the same as his role in THE OFFSPRING, a prison warden during an electrocution. Several people pointed out his historical scene on HILL STREET BLUES. He was a semi-regular cast member as a desk sergeant. Tierney also showed up on a February episode of the new comedy series SEINFELD and we've learned that several of his old gangster movies are popular on TNT.



TIERNEY PHOTO FROM MIKE MURPHY

MORE ON DAVID CARRADINE

Nice guy, David Carradine. His letter clarified a lot of points that I didn't know needed it, but he failed to sort out ON THE LINE (RIO ABAJO) (83). The film is Spanish, although shot in Laredo and San Antonio. It was director Jose Luis Borau's first time working in the States and he had originally lined up Dennis Hopper to star. It ended up a huge hit in Spain the next year anyway. - **Brian Widdis (Dublin)**

I didn't see any mention of his "Grasshopper" album (Jet Records, 75) nor the fact that BOUND FOR GLORY was released on U.A. in 1977. - **Steve Lines (Caln, Wilts, England)**

Back in the mid 70s David Carradine did some Christmas shopping in a crafts gallery I sold some work to in Montclair, NJ. He (entered), shoeless in December, and crouched in the corner, covering himself with handmade coverlets. When not meditating in this fashion, he'd glide around, whispering to suburban matrons. Then he bought a shitload of stuff. - **Harold Simsek (Secaucus, New Jersey)**

The first thing I want to make 'perfectly clear', is that I DID NOT ATTACK CLAUDIA JENNINGS, or anyone else for that matter! And, the second thing I want to make 'perfectly clear' is that David Carradine DID NOT 'BEAT ME UP'. - **Nicholas Niciphor (South Pasadena, CA)**
Much more of this letter appears on page 57.

TAMBLYN

Russ Tamblyn's movie BLOOD SCREAMS didn't amount to much but Russ did some amazingly agile stunt work, hanging between the cars of a moving train. In our film COMMANDO SQUAD, he played "Anchor", a tribute to SATAN'S SADISTS complete with sunglasses. - **Fred Olen Ray (Hollywood)** BLOOD SCREAMS was made in Mexico in 1986.

PSYCHOTRONIC #8 arrived just days before Russ Tamblyn's appearance in Minneapolis for a double feature screening of SATAN'S SADISTS and THE WILD ANGELS during the "Chrome, Scum, and Celluloid" retrospective of vintage biker films at the Walker Art Center. At the conclusion of SATAN'S SADISTS, Russ roared onto the stage riding a motorcycle, wore his TWIN PEAKS glasses, did a handstand and talked about picking up Charles Manson and three of his girls as hitchhikers. - "You're right. I'm a rotten bastard. I admit it." - **Todd Severson (Minneapolis, MN)**

The fact that Russ Tamblyn lived in a tent is the kind of information I live for! - **Barry Monush (editor SCREEN WORLD annual books) (NYC)**

That Russ Tamblyn is really a terrific guy. I've always thought that Dean Stockwell could've played the Dr. Jacoby role on TWIN PEAKS...seeing as how Tamblyn and Stockwell are such good buddies, I'm not surprised that the character reminds me of Stockwell- extremely quirky to say the least! - **Brian Dreger (North Ridgeville, Ohio)**

As well as appearing in the "Dancing Princess" sequence of THE WONDERFUL WORLD OF THE BROTHERS GRIMM, Tamblyn briefly reprises his role as tom thumb. - **Tim Murphy (El Monte, CA)**

Frank Henenlotter has discovered a tape of FREE GRASS, now called STREET DRUGS (see reviews). Also thanks to **Takao Watanabe (Kyoto, Japan)** for sending a fold-out Toho video display featuring the release of WAR OF THE GARGANTUAS. He says there is a different "overseas" version and that Benedict productions will release it in America. Tamblyn was born in 1934 (not 1924!) and it was Ian Johnston that interviewed him. And if you

see Officer Kruppke, tell 'em: "My father is a bastard, my ma's an SOB, my grandpa's always plastered, my granma pushes tea, my sister wears a mustache, my brother wears a dress, golly Moses, that's why I'm a mess!"



RUSS AND A MEMBER OF THE FEMALE BUNCH

OTHER INTERVIEWS

No one seems to have found out which film the mysterious Sid Haig pic (PV #3, page 26) was taken from. C'mon guys! Try to plug in your BLACK MAMA, WHITE MAMA and wind exactly 1 hour into the film and 'Yes!' There it is. At least the scene is to be found in the Danish rental of BLACK MAMA, WHITE MAMA. Great flick! - **Simon Nelson (Brønderslev, Denmark)**.

To answer your question as to whether Paul Naschy was the first Dracula to commit suicide, don't forget William Marshall did it the same year in BLACULA. - **Lorne Marshall (Glen Burnie, Maryland)** Robert E. Sargent (Alexandria, VA) and Horacio Higuchi both sent in evidence that LA HIJA CONDE DRACULA VUELVE was never made. "La Historia Del Cine Fantastico Espanol" a new book by Salvador Sainz sounds great, but reportedly it's extremely anti-Naschy. The two men are "enemies" since they worked on HOWL OF THE DEVIL and only Naschy received script credit.

Timothy Carey had the premiere of THE WORLD'S GREATEST SINNER at the Vista Theatre in East Hollywood. Jack Nicholson was there and so was I. Someone threw a stink bomb in the theatre and the place had to be cleared. Later, Carey rented his own little run down theatre at Pico Blvd. and Alvarado St. near downtown L.A. and ran the picture. He sold the tickets, the popcorn, and then took a flashlight and ushered you to your seat. - **Gary Graver (Van Nuys, CA)** Carey's son Romero (who sells tapes of WGS), called to say that Martin Scorsese is interested in helping with the production of Timothy's "Insect Trainer" play.

The 24 HOUR MOVIE (****) (with Susan Tyrrell) wasn't also known as FUCK. FUCK was a 1968 Warhol/Paul Morrissey film that was retitled BLUE MOVIE for release. It starred Viva and Louis Waldon. - **Bill Concannon (Indianapolis, Indiana)**

The movie OPEN SEASON, which Peter Fonda wished was on tape now is, as RECON GAME (available for under \$10). BACKTRACK, the 1988 Dennis Hopper Vestron movie with Julie Adams (and Vincent Price, Bob Dylan and Joe Pesci...) finally had its premiere (in London). The new title is CATCHFIRE and director/star Hopper has had his name removed from the credits because his over three hour crime comedy has been cut down to 98 minutes.

A.C. STEPHENS

I particularly enjoyed #8 for its article on A.C. Stephens and Marsha Jordon as most of these films were shown at a London cinema in which I worked during the late sixties, early seventies.
- Adrian Bales (London, England)

So Johnny Legend is looking for a Criswell look-alike, huh? (In the B-52's video "Girl From Ipanema Goes To Greenland", Fred Schneider's hair, bleached white, is in that distinctive upward curl of Criswell's. As far as I'm concerned, he's perfect for the part. - Erich Mees (Atlanta, GA)

I've included some photos I found in a late 70s biker magazine that belonged to my brother. Imagine my surprise when I turned the page and there were both Rene Bond and Uschi Digart selling chopper parts. Small world I guess. - William R. Tetreault (San Francisco)



Thanks for the A.C. Stephens interview. I found the titles for some Rene Bond movies I've been looking for. In the article is "the late Rene Bond". Can you give me more information? (when, how, age...)
- Paul Hugli (Bellflower, CA) Several others (Malcolm Dalkoff - Wilmette, Illinois, John H. Weimer - Citrus Hts., CA...) asked about the semi-legendary sex movie star. David F. Friedman says that as far as he knows, Bond is alive and well in Hollywood.

OBITS

I'm writing to impart news of the demise of Louisville's version of Ghoulardi. "The Fearless Fearmonger" aka Charles Kissinger. He was also the only thoroughbred in William Girdler's stable, starring in THREE ON A MEATHOOK, ASYLUM OF SATAN (I attended the world premiere!) and ABBY. - Mark Besten (Louisville, Kentucky) The Louisville Courier-Journal obit said Kissinger was the host of WDRB's Fright Night, wrote and performed many commercials, acted on the stage and also was in SHEBA BABY, ZEBRA KILLER, GRIZZLY and THE MANITOU, all directed by the late Girdler.

The Spanish director Frederic Rossif died on April 18, 90. He made a couple of mondo-type movies, LES ANIMAUX (63) and LA FETE SAVAGE (76). They both deal with man's cruelty to animals.
- Mathew Goodman (Middlesex, England) Some other Rossif documentaries were THE WITNESSES (61) about the destruction of the Warsaw ghetto and TO DIE IN MADRID (63), about the Spanish Civil War.

Reading the review of VUDO SANGRIENTO (VOODOO BLACK EXORCIST, PV #6), I've remember an actor died recently that was featured in this movie and I think that is to NEVER BE FORGOTTEN. Fernando Sanchez was one of the most prolific actors (368 films!). His film debut was in 1941. In the 70s his career was filled with spaghetti westerns. He was in two of the best Spanish PSYCHOTRONIC horror movies VUDO SANGRIENTO (72) (Amazing!) and EL ATAQUE DE LOS MUERTOS SIN OJOS (73), a film of cloisters burned alive after their eyes have been pull out and return to life centuries later. Really shocking! - Josu Olano (Lejona-Vizcaya, Spain)

"Creedence" misspelled in Tom Fogerty obit, but at least you remembered. Rare photo of John and Tom too. - Graham Niven (Raeford, North Carolina)

You confused Jody McCrea's Bonehead with Deadhead. Frankie Avalon, who co-starred with McCrea in the beach movies, played Sgt. Deadhead in a flick of the same name. - Patrick Lozito (Brooklyn). Another name that came out wrong in last issue's obit section was Vito Russo.

REVIEWS

ATOR THE INVINCIBLE and ATOR THE EAGLE were released in England in 83 and 84 but a third Ator movie called IRON WARRIOR was released in 87 by Orion Pictures. The hero (Miles O'Keefe) was called Ator both in the film and on the video box.
- Adrian Bales (London, England) Those first two Ators were made in 82. IRON WARRIOR (85) is in fact the third Ator, the only one not directed by Aristide Massaccesi. The so called ATOR III now seems to be called QUEST FOR THE MIGHTY SWORD.

I saw that BEAUTY AND THE BEAST rip-off called MERIDIAN on Cinemax. They called it KISS OF THE BEAST, but it wasn't any better. Sherilyn was also in that David Carradine/Corman flick CRIME ZONE. David saved it. As usual. - Toby Roaul (Durham, North Carolina) That movie has yet another title in England - PHANTOMS.

HOUSE OF BLACK DEATH is indeed BLOOD OF THE MAN DEVIL (surprisingly released in the early 70's in black and white). DEMON WIND director Chuck Moore survived that ordeal long enough to direct DANCE OF DEATH with Martin Mull for Corman's Concorde. - Fred Olen Ray (Hollywood) Ray's latest include BAD GIRLS FROM MARS and MOB BOSS. And by the way, one of the cameramen for HOUSE was T. V. Mikels.

LA DIOSA SALVAJE is not KILMA, QUEEN OF THE AMAZONS, which in fact is a sequel to the former. The box art for KILMA has a still from LA DIOSA, hence the confusion. - Horacio Higuchi (Quincy, MA)

"Adkov Telmig" on the film ONE MILLION, A.C., D.C. (PV #6) was a joke name I used on nudies. I used it on several films about twenty years ago. I have managed to work with Al Adamson, Dave Hewitt, Roger Corman, David Friedman, Orson Welles, Ron Howard, Fred Olen Ray, and many others. I started being employed on films in 1968. Before that I was on my own, having made a short and a feature. My first film was THE EMBRACERS, released by Joseph Brenner Associates in 1966. I have formed my own production company and have completed two films in 1990. I'll send

you my credit list later. It's pretty interesting. - Gary Graver (Van Nuys, CA) *Saying his credit list in "interesting" is a major understatement. Graver (the man who shot SATAN'S SADISTS) has several pseudonyms. He produced, directed, wrote and starred in THE EMBRACERS (which the A. F. I. catalog says was made in 63. His new films are EVIL SPIRITS with Karen Black and Michael Berryman and NAKED FORCE with Alex Cord and Jillian Kessner.*

Thank you for reviewing BLOOD SALVAGE written and produced by my friend (and childhood collaborator) Ken Sanders. You neglected to note, however, that BLOOD SALVAGE features the acting debut of Evander Holyfield, currently the holder of the United World Heavyweight Boxing title. - J.R. Taylor (Atlanta)

THE QUEEN OF BLACK MAGIC (PV #7) is also available on Twilight video as BLACK MAGIC TERROR. While I won't disagree with your assessment of Faith Cliff's acting ability, not only was she in one of the best horror films of the 80s (and I believe NIGHTMARE NEVER ENDS certainly is), she was also in one of the better ones of the 70s. She plays the token American passenger aboard the HORROR EXPRESS. - Lorne Marshall (Glen Burnie, Maryland)

Re: EDGE OF SANITY. Some say director Gerard Kikoine is Jesse Franco, you say that he's a French porn director. Kikoine is American Radley Metzger. Most of Kikoine's hardcore is on tape and Showtime and Cinemax show his softcore. Compare any of these and you will see the Metzger style. - Steve Otero (Whitestone, NY). From THE PRIVATE AFTERNOON OF PAMELA MANN (75) to THE TALE OF TIFFANY LUST (81), Metzger (LIQUORICE QUARTET, CAMILLE 2000...) directed hardcore X films as Harry Paris. TIFFANY is credited to both Paris and Kikoine.

There's only one song in NUDE ON THE MOON, "Moon Doll", and the crooner is Ralph Young, of Sandler and Young. - Tim Murphy (El Monte, CA)

After TEENAGE STRANGLER was reviewed in PV #7, a feature article appeared in the Huntington, West Virginia Herald-Dispatch citing PSYCHOTRONIC and our advertiser Mike Vraney (of SOMETHING WEIRD) for rediscovering the lost local teen classic. Steve Fesenmaier of the Film Services division of the W.V. Library Commission said: "It's more unusual, more funky than TWIN PEAKS. It's a masterpiece."

TRACK OF THE VAMPIRE is the TV title of PORTRAIT IN TERROR. The original title was OPERATION TITIAN. Despite our typos, this is another rediscovered gem. Watch for a future issue of VIDEO WATCHDOG magazine for a feature article on PORTRAIT IN TERROR.

CIRCUITRY MAN (spelled wrong last issue) was directed by 24-year-old Steven Lovy. His first version was a student film made while at UCLA. Steve Brigati in L.A. called about SWEET BEAT (from DARK DREAMS Video - not Something Weird). - Al Silver owned Ember records. The film's producer was just a British distributor. Tom Rainone says that LAS VEGAS BLOODBATH is advertised in local Las Vegas brothel guides.

ETC.

I saw copies of PSYCHOTRONIC on sale in Munich, Cologne

and London this summer, great to see the infection spreading crossing the Atlantic. - John Fairbrother (Portland, Maine)

In a country where repertory screenings and revivals are all but unheard of, and where even SANTE SANGRE was deemed unworthy of a booking, BLACKSNAKE has been one of the very few Russ Meyer flicks ever to see the inside of a Dublin projection booth. It's known as SLAVES here. Anouska's co-star was David Warbeck, who had already appeared as one of the Irishmen in Leone's FISTFUL OF DYNAMITE (71), a film partially shot here in Dublin. He later made a name for himself in Euro sleaze when he got the lead in Lucio Fulci's best shocker THE BEYOND (SEVEN DOORS OF DEATH (81). While I'm at it... PORTRAIT IN TERROR star Patrick Magee is never acknowledged as being a native of Antrim, Northern Ireland. He's at his best in Joseph Losey's extraordinary THE CRIMINAL (CONCRETE JUNGLE) (60). - Brian Widdins (Planet Mondo magazine) (Dublin)

I go to France in (probably) March for a film about films,

centering on Edgar Allan Poe joining forces with George Melies to best Alistair Crowley (and the kitchen sink) It's called MAGICK-Mark Sheperd (director of DARK ROMANCES, not Dreams) (Los Angeles) This was in response to a false rumor we reported about Sheperd directing some episodes of TV horror shows.

The zine looks great. I especially enjoyed the Peter Fonda piece. By the way, please tell your readers they can have a free sample (of the weekly We Are The Weird) or six months for \$19.95. Hang in there. - Joe Bob Briggs (P.O. Box 20002, Dallas, Texas, 75221).

Regarding the info on Herschell Gordon Lewis, the station you refer to, WNWS, has changed format from news/talk to big band. I'd assume HGL's show is kaput. Every now and then Lewis is profiled in the local press, with basically the same story ("Gory schlockmeister actually normal, well-off, semi-retired businessman...") - Richard Pachter (Boca Raton, Florida)

I worked for two years as a Federal Policeman with customs at LAX. I got to meet some of my favorite actors and actresses, such as Jonathan Haze and Barbara Steele. They are usually amazed that anyone (especially a Fed) remembers them. Reading your magazine and meeting a lot of my favorite people have helped me get back to writing. I quit Federal service and am writing full time. Thanks for helping me get off of my butt. Ken Duffy (El Segundo, CA)

Al Goldstein works at MAD magazine now? Hot damn. - Tim Murphy (El Monte, CA) J. D. King was the first to point out this ridiculous error. We meant Al Feldstein, who used to be with MAD. Goldstein, of course, edits SCREW, which hasn't been around as long as MAD, but has had many more than 300 issues since it's weekly.

The fairly recent discovery and subsequent perusal of your periodical and book has already ruined what little mind I had left, so I hold you responsible, to some degree, for my future mental health. - Jeff Smith (Atlanta)



DYANNE (ILSA) THORNE RELAXING WITH HER FAN CLUB. L TO R - RICHARD BUTLER, HOWARD THOMPSON (ELEKTRA RECORDS), DYANNE, JOHN LYDON AND JOEY RAMONE.



JAYNE MANSFIELD



PANIC BUTTON (Off Hollywood, 62) D George Sherman, P Ron Gorton, S Hal Biller

A light black and white comedy (in "Totalscope"), **PANIC BUTTON** is for fans of Maurice Chevalier and Mansfield completists only. Some gangsters in Rome plan to make a sure flop Romeo And Juliet TV pilot movie for tax purposes. Chevalier as a broke, has-been singer will star with Mansfield (a gangster's cousin who pretends to be an artist). Akim Tamiroff, an excentric acting teacher with his own "method" will direct. Eleanor Parker is Maurice's ex-wife and Mike Connors, a mobsters son falls for Jayne. Chevalier sings to orphans while unseen musicians play and dresses up as a nun. Jayne and Mike water ski and Jayne pretends she's a deer for Tamiroff. Their resulting film is hailed as a comedy classic at the Venice film festival. At least they did the plot before Mel Brooks. New York born George Sherman directed over 100 features, mostly westerns.

IT TAKES A THIEF (THE CHALLENGE) (Video Placement Int., 59) D/S John Gilling, P John Temple-Smith

After her first stardom in America, Jayne Mansfield made two films in England in 59. **TOO HOT TO HANDLE** is better known

because of her sexy costumes, but in this crime story, she acts against type as Billy, a dark haired tough schemer. Billy plans a heist, enlists a group of men, and announces, "I'm the boss!". She's also the driver, and after her lover Jim (Anthony Quayle) takes the fall before revealing where the stolen loot was stashed, she leads the rest of the gang on a headline making crime spree. The story centers on Jim (a widower) after his 5 years in jail. Gang members beat his mother and kidnap his son. A cop (Edward Judd) tails and harasses him. Billy, now a blonde, runs a nite club, but lets her new man call the shots. Descriptions in books reveal that this is a cut American version. It's great to be able to see this rare Mansfield movie (with jazzy music and a good ironic ending), but the tape has a hum on the soundtrack, the reel changes weren't removed, and two reels are mixed up!

TETSUO (Something Weird) D/S/editor/act Shinya Tsukamoto

We've been told that this amazing 66 minute 16mm (?) black and white film is an underground, midnight hit in Tokyo. It deserves to be seen here too and even though it's not dubbed, the dialog is minimal and it's easy to follow. Horacio Higuchi (who translated the credits for **PSYCHOTRONIC**) calls **TETSUO** (Iron Man) a "Cyberpunk ERASERHEAD". This fast-paced shocking, scary (and funny!) movie features stop motion, surprising special effects, monsters, a mutant cat, flashback sex, and lots of sweat, pain, spurting blood, maggots, mutating and loud screams. It was done on an obvious low budget, but you can tell that the filmmakers spent a long time getting everything just right. The "industrial" music (by Tadashi Ishikawa) is also excellent. This is the kind of stuff that the MPAA would probably give an X (sorry NC-17) to for "general tone". If any of this sounds interesting to you, order a copy (see Something Weird ad), you won't be disappointed.

FIFTIES

TEENAGERS FROM OUTER SPACE (Fang, 59) P/D/S/ cinematographer/ editor/star Tom Graef

Young Graef managed to make this cool classic on his own for a reported \$20,000, star in it (using the pseudonym "David Love"), and convince Warner Brothers to release it! What

Teenage Hoodlums on a Ray-Gun Rampage!



Before — a beautiful girl. One moment later — a skeleton!



TEENAGERS FROM OUTER SPACE

quickly becomes a clever heist movie as he hires three jive-talking loser characters ("Non of you are beat, you're nearly beaten") to help pull off an armored car job. It all ends in a long chase after a suspenseful train ride. Another great line from Platt, after taking a deep breath - "Newark, I'd know it anywhere!" With Gregg Palmer, Don Sullivan and John Lupton (saying cool, way out, square and bugged) and Kathleen Crowley, Robert Shaye and Gene Roth. The cinematography was by Karl Strauss (ISLAND OF LOST SOULS...). Fowler and Vittes also made I MARRIED A MONSTER FROM OUTER SPACE (58).

SATAN'S BED (Something Weird, 65) D Marshall Smith, Tamijian, P Jerry Burke, Roger Wilson

It's Yoko Ono's film debut - in a sleazy adults-only S+M drug

happened to this guy?! Graef is a genius! This is the movie with giant lobsters called Gargons (only seen in shadow) and ray guns that turn people (and a dog) into instant skeletons.

Graef/Love stars as Derek, the rebellious teen alien who falls for an earth girl and has to fight Thor the bad teen alien. It all was shot on location around L.A. and at the famous Bronson Canyon. Harvey P. Dun who plays the kindly Grampa Morgan was also in Ed Wood's **BRIDE OF THE MONSTER** (55). Some of the music was later used for **NIGHT OF THE LIVING DEAD**. The recent **LOBSTER MAN FROM MARS** is full of references to this miraculous must-see feature.

THE REBEL SET (Fang, Something Weird 59) D Gene Fowler Jr., P Earl Lyons, S Lou Vittes, Bernard Girard

Mr. T (Ed Platt from **GET SMART**) is a devious, sarcastic, bearded chess-playing con man who runs a beatnik club. The beatnik scenes are great but **THE REBEL SET**

movie, partially made by Roberta and Michael Findlay (SNUFF). Michael was the photographer and editor and Roberta acted and did the lighting. **SATAN'S BED** is really an earlier "unfinished" feature called **JUDAS CITY** by "Tamijian" with new footage and characters edited in. Yoko (in a kimono) shows up in New York to marry Paulie, who wants out of the drug business. She can't speak English and he's preoccupied, so she's taken to a filthy cheap hotel room. A gangster (in the concrete business) rapes her on the floor (offscreen). He

take her to his penthouse and rapes her again. Interwoven with this (**JUDAS CITY**) footage is the sick tale of Snake, Dip and Angel, addicts in black clothes, who look like part of Andy Warhol's Exploding Plastic Inevitable show. The first line heard is "I'd like to take his needle and shove it in his greedy mouth." They roam around tying up women (Angel helps), and raping them. Finally a Long Island housewife with a gun escapes from the hoped up trio and footage of Yoko escaping is intercut. **SATAN'S BED** was released about the same time as **HELP!**

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Starring • Yoko Ono • Val Avery • Glen Nielson • Gene Wesson • Produced by Jerry Burke • Roger Wilson • Directed by Marshall Smith

A PROMETHEUS VENTURE Release

DOLPH

I COME IN PEACE (Media, 89) D Craig R. Baxley, P Jeff Young, S Jonathan Tydor, Leoand Mass

Swedish muscleman and Karate champ Dolph Lundgren (**ROCKY IV**) first got publicity as Grace Jones' boyfriend. He could be as popular as Steven Seagal (or at least Claude Van Damme) if his movies would just get released properly. This one for example, has a terrible title, but it's real entertaining and well made. A tall albino alien in a crop duster (Mattias Hughes) syphons endorphines out of humans and injects them with lethal doses of heroin, which he rips off from local gangsters. His space gun fires deadly throat-slashing spinning CDs (really). A dark haired alien cop is sent to stop the scary space junkie (whose only dialog is the title of the movie). Meanwhile Jack Caine, a non-sense cop (Dolph) with a coroner girlfriend, is put on the case, paired with a comic relief, by-the-books F.B.I. agent. Michael J. Pollard and Jesse Vint have small, but memorable roles. Former actor Mark Damon (**HOUSE OF USHER...**) was one of the executive producers. Jan Hammer provided the music. Director Baxley (**ACTION JACKSON**) filmed in Houston.

THE PUNISHER (New World, 90) D Mark Goldblatt, P Robert Kamen, S Boaz Yakin

Dolph Lungren stars as ex-cop Frank Castle in this Marvel comics adaptation made in Sidney, Australia. Castle (thought to be dead) wages a non stop one man war against all gangsters and mob boss Jeroen Krabbe (**THE FOURTH MAN**) who killed his

family. The dark haired unshaven hero wears all black, rides a Harley, and meditates naked in his hidden sewer home. He kills by hanging, impalement, martial arts, shooting (with a giant machine gun) and general slaughter, but he has a soft spot for kids. Lou Gossett Jr. is pretty much wasted as his ex-partner. A Yakuza gang led by the torturing dragon lady Lady Tanaka (Kim Myers) kidnaps the kids of the Italian gangsters and sells them. The Australian locations don't really resemble America and some of the local accents get in the way, but this relentless violent action movie deserved a theatrical release. (It's one of the features that was in limbo when New World folded).

DOWN SOUTH

VOODOO DAWN (Academy, 89) D Steven Fierberg, P Steven Mackler, S John Russo, Jeffrey Delman, Thomas Rendon

VOODOO DAWN, co-written by John (NOTLD) Russo seems like a tame **ANGEL HEART** copy. Gina Gershon has the main role as Tina, a black migrant worker, whose white lover is hacked to death. His NYU buddies show up and Madame Daslay (Theresa Merritt) instructs them in zombie protection. One of the New Yorkers stops to roller-skate around an empty mansion. The late Raymond St. Jacques gets to battle the tall zombie Makoute and explain that the killer was "head of the Haitian secret police" and is "looking for body parts", but doesn't explain what he's doing in America. Unfortunately this movie is slow and boring, the killing is off screen or too dark to see and the end in confusing. It was filmed around Charleston, South Carolina.

DEADLY INNOCENCE (Quest, 88) P/D/S Hugh Parks, D John D. Patterson, S Joseph Tankersley

Amanda Wyss (**NIGHTMARE ON ELM STREET**) plays a sad girl called Andy who runs a remote gas station. Her best friend is Pee Wee, a nice retarded girl, and she has eyes for the local sheriff (busy Andrew Stevens). After her strict religious father (John Anderson) dies leaving her confused and alone, a strange woman (Mary Crosby, the one that shot J.R.) shows up and moves in. Wyss has the nude scene, but Crosby gets to really show off, playing a devious, seductive, schizophrenic man-killer on the run who has crazed conversations with her other self. An odd low key psycho movie, filmed in Florida, **DEADLY INNOCENCE** is pretty good until the dumb ending.

DESADE (**DAS AUSSCHWEIFENDE LEBEN DES MARQUIS DE SADE**) (Import Horror, 69) D Cy Endfield, Roger Corman, Gordon Hessler, S Richard Matheson, Peter Berg

Few people have seen this interesting ambitious "head" movie that was slapped with an X when first released in America (by A.I.P. offshoot Trans Continental). Young Michael Reeves (**THE CONQUEROR WORM**) was set to direct but after he died Cy Endfield (**MYSTERIOUS ISLAND**) was hired. Endfield soon ended up in the hospital with flu, so executive producer Louis M. Heyward got Hessler and Corman to film most of **DESADE** without credit. Cleveland-born star Kier Dullea had just been in 2001, and **DESADE** was obviously conceived as a lavish major international production, sort of a combination of **THE TRIP** and the Poe movies that Matheson had scripted. You're never sure if what you see is part of a play, "real", or a (false?) memory. It all tries to show how your mind is a prison. John Huston, perfect as

DeSade's uncle, hovers over everything as he manipulates characters. **DESADE** is a fascinating 60s artifact with music (by Billy "BATMAN" Strange - and the Berlin Symphony) a Bond-like theme, bongo music, "trip" effects, and torture chambers.



KEIR DULLEA IS DESADE

DeSade's downfall is told out of sequence in flashbacks. Frequent scenes of whipping probably bothered reviewers more than the tame sex scenes shot with distorted, tinted lenses. The interesting cast includes Senta Berger, Lilli Palmer and Anna Massey (**PEEPING TOM**). Somebody should release a good print of **DESADE**, but meanwhile this faded one will have to do.

RECENT

STEEL AND LACE (Fries, 90) D Ernest Farino, P David DeCoteau, S Joseph Dougherty

Bruce Davidson (nominated for an Oscar this year) is the moody grey-haired scientist brother of a pianist (Clare Wren) who had killed herself after being raped. For revenge, he reconstructs her as a cyborg and sends her off to destroy the guilty, now wealthy young gangster businessmen. Disguised as different women, she seduces, then kills them in incredible ways: big drills emerge from her chest and go right through one, she pulls the head off one, and cuts the cock off another during sex. That last death isn't exactly shown, but the ones that are use excellent and shocking special effects. Stacy Haiduk (**LUTHOR THE GEEK**), is a courtroom artist who investigates with the reluctant help of her former boyfriend, cop David McNaughton. David ("Squiggy")

Lander plays the coroner. Farino (from Texas) has done special effects work for many films and used to animate the Pillsbury Doughboy(!) This is first feature as director and it's pretty good.



STREET HUNTER (DGP, 90) D/S John A Gallagher, P David Gil, S/star Steve James

After co-starring in lots of movies, New Yorker Steve James has stepped out for his first starring role. As Logan Blade, bounty hunter and ex-cop, James lives in a van with a Doberman, eats beef jerky, has a singer girlfriend and dresses like a character from a Leone western. Big blonde Reb Brown plays a Nam vet mercenary fighter who quotes Nietzsche. A drug dealing Hispanic gang (led by young John Leguizamo) hire him to wipe out Italian mobsters and he ends up in a impressive martial arts battle with Blade in an abandoned church. **STREET HUNTER** has lots of outrageous shooting, death and action. The Manhattan locations include a coffin store, 42nd street, and the Variety Photoplays theatre. Singer Richie Havens (!) plays a nightclub owner.

SIXTIES

STREET DRUGS (FREE GRASS) (Majestic, 60) D Bill Brame, P/S John Lawrence, S James Gordon White, Gerald Wilson

We found that obscure Russ Tamblyn drug movie mentioned last issue! Unfortunately some brain dead idiots from "Film Ventures" ruined it (in 89) by adding lots of solarization and senseless nude shots, slowing down scenes, and dubbing in irritating disco-synth music. You won't believe how badly they mangled it. (They also changed the title and claim that Casey Kasem is the star, but that's OK.) Tamblyn, with wild curly hair and the same hat he wore in **SATAN'S SADISTS**, does a great job as Link, a hippie speed freak (he injects) working for a gangster (Kasem). Richard Beymer falls in love with Lana Wood at a nightclub (where The Boston Tea Party play). Her first line is "I'm Snow White, would you like to trip with me?". Link says, "She looks juicy!". Nice guy Beymer wants to take her to Dayton, Ohio, but accepts a Mexican border drug running job first. Things go seriously wrong after Kasem and his partner execute two agents (Jody McCrea and Lindsay Crosby) by shooting them in the head. Russ does lots of crazy and sick things (his stand-out manic scene is ruined in this altered version), Lana is tied up (twice), and Richard has a lengthy (very well done) LSD freakout scene. Cinematographer Austin McKinny also shot **THE THRILL KILLERS**, **SPIDER BABY** and other 60s faves. A lot of people would enjoy this lost feature (which isn't a biker movie, although, characters do ride cycles). It deserves to be released in it's original form.

STRIKE ME DEADLY (Something Weird, 63) P/D/S Ted V. Mikels, S Stephan Ihnat.

Here's another suprise for you all. Ted V. Mikels' first movie has resurfaced and it's real good! This suprising, clever, black and white drama has a good script (by Ihnat, who acted in **IN LIKE FLINT** and other features - see the James Coburn interview)) and excellent cinematography, by Basil C. Bradbury, also **STRIKE ME DEADLY**'s associate producer. Gary Clarke (**DRAGSTRIP RIOT**, **MISSILE TO THE MOON...**) is Jimmy, a forest ranger who witnesses a murder. He and his pretty wife (Jeannie Riley, later on **PETITCOAT JUNCTION** and **HEE-HAW**, in her first role) end up being held captive by the killer in a remote cabin. Jimmy has a long (but useful) flashback to when they were playful newlyweds and encountered the same man in a nightclub. One visual highlight is an amazing long chase scene through the woods, filmed without any cuts.

TEEN HORROR

NIGHTLIFE (RCA/Columbia, 90) D David Acoma, P Charles Lippincott, S Keith Critchlow

Scott Grimes (from the **CITTERS** movies), is Archie, a red haired teen mortician, working for his strict uncle (John Astin). Other kids harrass him and call him things like "Little corpse fucker", but he has one friend, a beautiful tomboy mechanic Charlie (Cheryl Pollack). When Archie and his uncle prepare a corpse and drain the blood, it's like watching a mondo movie. After a long time, some of the hateful school jocks die in a car crash and somehow come back as zombies (that still enjoy sex) and **NIGHTLIFE** becomes a pretty exciting horror action movie. Phil Procter from **Firesign Theatre** is in a sitcom style comic scene and Anthony Geary shows up for a drunk scene. The FX were by Craig Reardon.

THE IMMORTALIZER (RCA/Columbia, 90) D Joel Bender, P Fredrick Wolcott, S Mark M. Nelson

Two couples are knocked out and kidnaped by ugly, growling, strong, lumpy faced mutants. A big bearded laughing Dr. Devine (Ron Ray) transplants bloody young brains into old bodies in a hospital/house. Two derelict assistants (paid with booze) handle the mutants (kept in a pit) with cattle prods and feed them useless corpses, after they've gone through a **CORPSE GRINDER** type machine. A cynical new criminal/doctor arrives to help and the nurse (Melody Patterson - or Santangelo, Wrangler Jane from **F TROOP** and the husband of James MacArthur from **HAWAII FIVE-O**!!) wants both docs. After a transplant, she runs around naked with a new body but the same voice. One of the assistants feels up a drugged naked teenage girl. A "new female monster" is thrown in the pit and all the monsters fight. If Jerry Warren (**FRANKENSTEINS ISLAND**, **TEENAGE ZOMBIES**) were still alive, and had slightly better production values and actors, I'd swear that he directed this stupid movie.

SHOCK 'EM DEAD (Academy, 90) D/S Mark Freed, P Eric Louzil, S Andrew Cross

We didn't need another heavy metal horror movie, but this will get some attention because Traci Lords is top billed. As the manager of the band she doesn't have a whole lot to do. Stephan Quadros is the real star, as the embarrassing nerd guitarist who sells his soul to a black voodoo woman to become Angel,

superstar. He obtains instant teased hair, a closet full of leather clothes, a hot tub with live-in groupies/zombies led by Karen Russell and takes over a Spinal Tap like band with a junkie singer. Angel and his girls have to kill to survive. During a concert he plays a silly double neck guitar and makes points by puking on the audience. Troy Donahue shows up as A and R head of Casualty Records and Aldo Ray runs the pizza stand that Angel used to sweat for. The effects (especially a dream sequence) are pretty mediocre. It's OK that Traci leaves her clothes on, but why not give her a better role?

GIRLFRIEND FROM HELL (I.V.E., 90) P/D/S Daniel M. Peterson, P Alberto Lensi

If you like low humor, happy endings, and bad rock soundtracks, you might go for this teen comedy. Liane Curtis, a painfully shy girl (who keeps puking at a party) is possessed by a troublemaking demon from purgatory. All of a sudden she has Elvira style hair, insults everybody and keeps taking about how "this is getting so boring". She chugs booze and has sex with guys at a party, who dry up and die afterwards. Dana Ashbrook (from *TWIN PEAKS*) is the confused looking "chaser" with a ray gun, who tries to return the female demon. The girls at the party spend a lot of time punching people in the face. A special effects highlight is a lobster in a restaurant coming alive. James Karen has a small role as a slob father.

RUSH WEEK (RCA/Columbia, 88) D Bob Bravler, P/S Michael V. Leighton, S Russell V. Manzatt

It's another stupid, boring teen horror movie, but at least The Dickies show up and play two songs. Toni (Pamela Ludwig), a college reporter investigates the disappearance of several co-eds. Kathleen Kinmont, posing topless with a (fake) corpse (for \$100) is killed by someone with a medieval axe. Some of the fun frat guys charge \$10 a head to watch a couple have sex, but substitute a (real) male corpse as a gag. The frightened girl runs away and becomes victim #2. A pre-DARK SHADOWS Roy Thinnes is the college dean. Gregg Allman (!) has a bit part as "Cosmo Kinkaid", seen showing off his tattoos and meditating with a topless woman. RUSH WEEK is complete with an axe battle, decapitations, a tarantula, gay jokes, and a very stupid ending. Typical bad movie line - "Wake up! This is real life, not some stupid horror movie!"

FORTIES

BOARDINGHOUSE BLUES (Fang, 48) D Josh Binney, P E.M. Glucksmann, S Hal Seeger

You might remember Jackie "Moms" Mabley as an old lady comic on network TV during the 60s. Here she is, years earlier starring in an all black musical comedy vaudeville review movie featuring many acts. It's a real find - it's "pre-historical!" The bare plot is about Moms needing money to keep the evil landlord from evicting her and her assortment of show biz tenants. Comedy routines that must go back to the turn of the century are mixed with novelty acts, dancing and singing. There's an acrobatic guy in a monkey suit, an amazing dancer with one arm and one leg, tap dancers Stump and Stumpy, a great band, singer Bullmoose Jackson and comics that tell drug jokes. Mom impersonates a gypsy fortune teller, tap dances, makes jokes about Cab Calloway, serves "hot cakes and rabbit stew" for dinner and says "Open The Door Richard!" at the film's end.

WILD WEED (THE DEVIL'S WEED, SHE SHOULDA SAID NO!) (Sinister, 49) D Sam Neufeld, P Richard Kay, S Richard H. Landau

A Hallmark Roadshow attraction from Kroger Babb, this is the story of "tea" or "tomatoes" and is the best looking and most entertaining of the old drug scare movies. Newsworthy star Lila Leeds (as blonde dancer Ann Lester) was cast because she had been busted along with Robert Mitchum and served six months for possession. Alan Baxter (acting a lot like Robert Ryan) plays the ambitious, heartless pusher Markey. Whenever a joint (kept in Aztec Tomatoe cans) is present, spooky theremin music is heard. WEED includes a guy who can only play Chopsticks imagining himself performing a piano concerto at Hollywood Bowl, suicide, a scare tour of an asylum and morgue, and an excellent time-lapse freak-out scene where Ann sees herself aging in a mirror. Other notable stars are Lyle Talbot as a narcotics chief, young Jack Elam as a killer hood, and Leo Gorcey's brother David. The art director Eugene Lourie (*GORGIO, THE GIANT BEHEMOTH...*) added greatly to the classy look of this "adults only" drug horror movie. Director Neufeld (using one of his pseudonyms) had already directed over 180 features, including THE TERROR OF TINY TOWN, BEAST OF BERLIN, THE MAD MONSTER, I ACCUSE MY PARENTS, and NABONGA.

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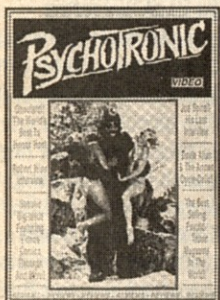
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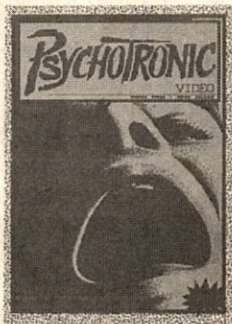
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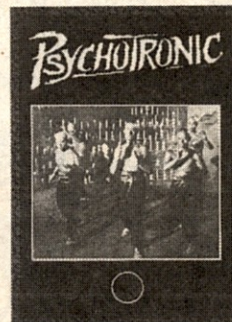
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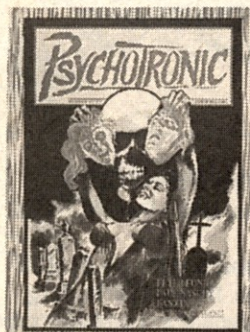
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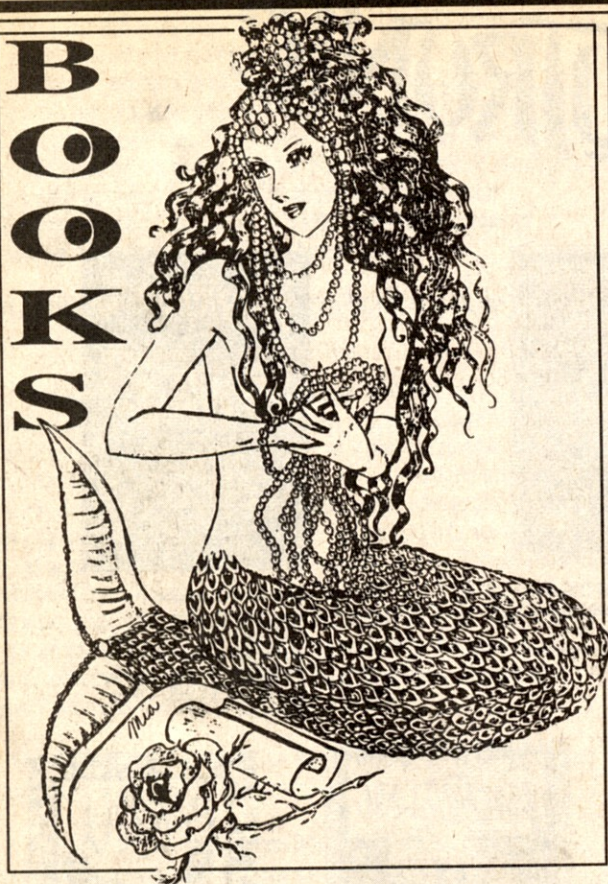
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BOOKS



A YOUTH IN BABYLON - CONFESSIONS OF AS TRASH-FILM KING (Prometheus, 19.95) David F. Friedman

Friedman's book is one of the most revealing looks at the motion picture business ever written. He knows everything about the world of movie hype, promotion and exploitation and features advertised as UNCUT! UNCENSORED! and ADULTS ONLY! His autobiography is loaded with fascinating and hilarious true stories about censorship boards, religious protesters, and roadshow promoters that made a living driving from town to town screening the same scratchy cut up old prints for years. As a young man Friedman worked for carnivals, Paramount Studios then Kroger Babb, "Mr. Showmanship". Babb was the man who gave us WILD WEED (and the first Igmar Bergman films), working out of Wilmington, Ohio. Variety now lists his MOM AND DAD as the 4th highest grossing film of the 40s! Later on Friedman teamed with Dan Sonny and he met, worked with or knew most of the infamous "forty thieves" who provided the hits Hollywood studios couldn't, like KARAMOJA, MANIAC, and COCAINE FIENDS.

In chapter five Friedman meets H.G. Lewis and goes on to tell how they managed to make all those early nudist colony and famous gore movies like BLOOD FEAST and 2000 MANIACS. A glossary explains colorful carny and show biz phrases like blow off, gazooney, skygrifter and pickled punks and there are

22 pgs. of choice illustrations. A YOUTH IN BABYLON ends in 64 (after COLOR ME BLOOD RED) and is only part one of Friedman's story. KINGS OF BABYLON will be part two. Can't wait! You can contact the publisher at (716) 837-2475.

WOLVERTOONS - THE ART OF BASIL WOLVERTON (Fantagraphics \$19.95)

The late Vancouver based cartoonist Basil Wolverton specialized in creating grotesque, ugly nightmarish characters. There's been a welcome Wolverton revival lately, resulting in this excellent compilation (136 pgs. with a color section) of his unique art from magazines, comic strips, greeting cards, bubblegum cards, and advertisements, plus an interview he gave in 71. Some of his best known work was in MAD. You might think these drawing are hysterical, but many people still find his drawings more disturbing than fun. His strips about people drinking, eating and driving are especially harsh. It's great to know that he spent part of the 60s illustrating a series of Bible stories. Without Wolverton, there would never have been Big Daddy Roth, R. Crumb, Drew Friedman or underground comics.

AFTER THE ACID TRIP-THE FLASHBACK (THE ULTIMATE PSYCHEDELIC MUSIC GUIDE (Borderline) Vernon Joynson

Psychedelic music can be hard to define, but give Joynson credit for trying to chronicle all of it. Anybody could quibble about some of opinions or the people included, but THE FLASHBACK is loaded with info and will help you know what to look for (or evaluate your own collection). The guide is divided into America, Canada, the UK, Europe, and the "80s revival" sections, then alphabetical by artist. It describes each group, lists their personnel, LPs, re-issues, and cuts on comps, and sometimes shows a cover or two. If you appreciate The Thirteenth Floor Elevators, The Chocolate Watchband, Lothar And The Hand People and The Pretty Things or even Tim Buckley, The Fugs or The Third Bardo, this British import (now in it's third limited printing) is for you. I bought my copy (for \$26.95) at SEE/HEAR on E. 7th St. in NYC.



Recent photo of David F. Friedman and director A. C. Stephens.

BEYOND BALLYHOO (MOTION PICTURE PROMOTION AND GIMMICKS) (McFarland, \$25.95) Mark Thomas McGhee

All aspects of film promotion, hype and gimmicks are covered in this 238 pg. illustrated book. Of course, Cinemascope and 3-D movies are discussed (with some historical background) and there's also a filmography and a section of priceless radio promos. One chapter describes important post 3-D technical breakthroughs like Cinemagic, Hypno Magic, Illusion-O and Psycho-Rama! My favorite chapter covers give-aways like

Witch Deflectors and Space Shield Eye Protectors and the test you had to fill out before being allowed to see DEMENTIA 13. William Castle, the king of the gimmicks deserves and gets a whole chapter. Call McFarland (919) 246-4460 for info on ordering any of their many film reference books.

THEM ORNERY MITCHUM BOYS (THE ADVENTURES OF ROBERT AND JOHN MITCHUM) (Creatures At Large Press, \$11.95) John Mitchum

This is the kind of anything-goes no-nonsense biography that no major publisher would touch, and it's pretty entertaining. John Mitchum has been a busy character actor for years, best known for his recurring role as DiGeorgio in Dirty Harry movies. He was also in things like *BIGFOOT* (69) and he's not afraid to admit it. Mitchum, who seems to have met everyone in Hollywood, jumps all over the place telling good anecdotes and drinking stories about his famous brother Robert and himself, starting with their wild childhood days and including Robert's famous marijuana bust. The 360 plus page book is crammed with rare photos and sometimes resembles a family album mixed with a guide to obscure character actors. You can order from PO Box 687, Pacifica CA 94044. Add \$1.25 postage.

THE WILD WILD WORLD OF THE CRAMPS (Omnibus) Ian Johnston

Finally, there's a Cramps book in English. The entire history of this warped Ohio to NYC to Hollywood international cult group is covered and touches on their influences (Ghoulardi, Link Wray, Norman Bates, E.C. comics...), past band members, and the groups favorite movies and singles. One Lux list starts with "It's A Gas" by Alfred E. Newman and "Mama Oom Mow Mow". The many rare pics show things like Lux and Sting, Bryan Gregory wearing a snake, and Ivy wearing the best from *Fredricks Of Hollywood*. The facts, errors, rumors and quotes are mostly from previous interviews and articles, but everything is put together in an irresistible 130 page package that includes an illustrated discography. The U.S. distributor of this British book is Music Sales Corp., 225 Park Ave., NY, NY 10003. The author, by the way, is not the same Ian Johnston who interviewed Russ Tamblyn last issue. Stay Sick.

ONE HIT WONDERS (Billboard, \$19.95) Wayne Janik

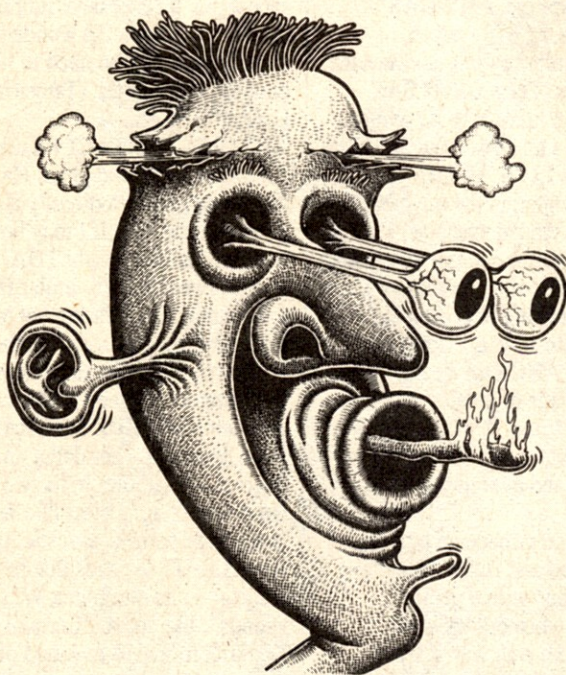
Billboard's Top 40 Albums and Top 40 Hits books are excellent reference sources, but this newer illustrated book from the bible of the music world is even more fun. Every single recording act that placed only one hit on Billboard's Top 40 chart (from 1955 to 1984) has a section with fascinating background info. It's surprising to see such major acts as Hendrix, Joplin, Bo Diddley and T Rex, but there's also the stories of The Music Machine, The Jaynettes, Jan And Arnie, Marvin Rainwater, Every Mother's Son and Sonny Bono. A lot of the one hit wonders are foreign: Shocking Blue, Los Indios

Tabajaras, The Singing Nun, Kyu Sakamoto, The Rocky Fellers, The Royal Scots Dragoon Guards... and there are lots of hits by actors and plenty of instrumental, novelty and disco acts.

BAT CHAIN PULLER (St. Martin's) is a collection of interviews Kurt Loder did for Rolling Stone. Right there in-between Bruce Springsteen and Blondie is "Night Creatures", the 1984 42nd St. article/interview with Sleazoid Express editor Bill Landis and me. The interviews with Iggy, Beefheart, Sean Connery and others aren't bad either! **SCREENPLAY**, a Charter/Diamond paperback novel by Douglas Soesbe is about an old haunted movie theatre that

rejuvenates itself. Mia, who reads a lot of horror novels, liked it a lot. Don't forget that the 1990 **SCREEN WORLD** annual (Crown, \$40) is out now. This is volume 41 (!) of the invaluable series and includes virtually every feature released in America last year, over 1000 photos, bibliographic date for actors and an obituary section.

Look around for the Jan. issue of Paris **VOGUE** because it's a special issue edited by Martin Scorsese. Along with fashion spreads and photos of Italy, there's a 13 page comic that he wrote, an article on favorite B movies (including *ATTACK OF THE 50 FT. WOMAN* and *ABBOTT AND COSTELLO GO TO MARS*), and a full color tribute to the late Michael Powell with beautiful color poster reproductions. And speaking



A Basil Wolverton drunk.

of Italy, We've received an incredible series of very high quality large soft bound erotic books combining rare photos, art, and comics from **GLITTERING IMAGES** in Florence. Their "Diva" series includes *DIVA SATANICA* (witch, possession and vampire movies), *DIVA BLUE* (erotic and porno movies), *DIVA PUTTANA* (a history of prostitution in films, books...) and best of all, *DIVA CINEMA* (1951-1965), which I'll cover in more detail next time. There are also two volumes of Betty Page, that will make you forget anything else published about her. Some of these books can be ordered from Preview Magazine, or you can write direct for info or a catalog: Glittering Images, Via Ardengo Soffici, 11/13 - 50142 Firenze, Italy. **SHOCKERS** #1 is a special part-color 34 page booklet (in English) about Italian director Ruggero Deodato and his 1979 *CANNIBAL HOLOCAUST*. A copy is \$9 from Jean-Claude Michel, 178 Rue de Docteur Bauer, 93400 Saint-Ouen, France. The announced #2 is on Lucio Fulci. Watch for **BROKEN MIRRORS, BROKEN MINDS** (Sun Tavern Fields, UK), a new extensively illustrated Dario Argento book by **PSYCHOTRONIC** contributor Maitland McDonagh.



record reviews



Stratosphere... Ionosphere... Bevisphere. ANY GAS FASTER was stone genius, trimming the early psych excesses of BEVIS FROND and hammering his acid visions into the guise of glowing pop nuggets. The spin-off EAR SONG EP offered a lot less, the 4 live tunes inferior and/or unnecessary. Now MAGIC EYE pairs him with Twink for the latter's best LP since the Pink Fairies LIVE AT THE ROUNDHOUSE - 1975; highly indulgent in the manner of both their pasts, with directionless extended space jams alternating amongst (guitar) heavy (non) metal unpunk Rok, as timeless now as everwas, a pinnacle for neither entrant but nonetheless worthy in the ever diminishing psychstakes. (Woronzow, 75 Melville Rd., Walthamstow, London E17 6QT). ETHEREAL COUNTERBALANCE on Bevis' Woronzow label shines a different shade of paisley. Essentially Rod Goodway solo plus drums & incidentals, playing moody sextoid parapop reliant on sitar and/or drone, tis a mildly tasty tab of sugar, spice, and everything 1968 (okay).

THE SUN DIAL are similarly a polymusician plus drummer, this time joined by an organ and flutes. Bad move. Six songs total, 3 of them flawed gems, with a genuine tension & dynamics in the Floydian whispervocs atop snarl guitars, some genuinely explosive wah wah warfare

sabotaged by excessive running times and (particularly) doodly toots from the wooden pickle. Potential cyberdinosaurs who need to listen to ANY GAS a few hundred more times. (Tangerine c/o Bruce House, Headlam, London SW14).

OZRIC TENTACLES are (literally) mute testimony to the influence of 2nd phase Hawkwind, sitting heavily in my cavernous cranium directly alongside Nash The Slash and his dire 70s band FM, if I may be allowed to date myself (and what a hideous thought THAT is). Instro foofaraw peppered by guit bursts not dissimilar from Hank Kaiser, whom I seem to be alone in not caring not one whit about, so what the heck. One man's meat. Another's not. (Dovetail, UK).

Having been blessed to spectate upon an "off" (their word) performance at Open Wide, I was less than anxious to visit with vocalist ABBE MICHAELS' AZALIA SNAIL project, but whatchano—her debut 45 conjured thirtynine different degrees of shimmer in its two significant tracks, mooting simplistic comparisons like Jefferson Bush and Kate Airplane in the manipulated acoustic lushness of the rush. SNAILBAIT expands that rush by 5 inches and a dozen or so songs—to its detriment. What sounded fresh on 45 now sounds... like the 45. Certainly not niftless, just familiar. Looking forward to sound of her libido stretching a little bit



more on the next one. (Albertine, PO Box 154, Vauxhall, NJ 07088).

THE AMATEURS might realign your noggin regarding Spanish rock, in their surprising lack of blatant suckiness. Obviously heavily influenced by Aussie 80s indie spew, they come across on the studio tracks as relatively clueless sub-Barracudian Ameriphiles three decades removed from the mainstream, but on the live cuts something in their scroti seems to start biting, prompting a grit and guitarwar to virtually erase precedent and yank you by the lobes into their europhobic euphonia. "Teenage Trash" (not a Sonic Youth tribute) borrows from the MC5's "Looking At You" the same way Union Carbide nodded churlishly at the Sonic Rendezvous 45 on their debut, and damn if it ain't as rewarding, but really it's the final blowout of "Ankle Neck" that posits this LP amongst the gilded few to be sought, bought and revered in 91. (Romilar-D Ferraz, 33, 40, 5a 28008 Madrid).

THE GORIES

produced *by *Alex * Chilton second LP doesn't quite match their first, much as a followup bullet in the eye doesn't quite have the impact of it's predecessor. Dual guitar raves backed by minimal drums, minus bass, their overdriven rhythm & roll cops equally from the 50s and 60s while standing 2 steps oblique and punching 90s-sized holes in your impaired mentum. Blue as betrayal, mean as your gal's mom when you hit her up for abortion bucks, heavy as Greenland. Choice. (New Rose, 7 Rue Pierre Sarrazin, 75006 Paris France).

Best domestic LP of the past quarter is unquestionably **THRILLSPHERE** by **GIRL TROUBLE**. No odes to Bruce Dern in "Wild Angels" this go, as on their first, but plenty of garage ramalama to ignite your inards and set your fingers aclick. Riffs big as Uranus, pure Sam The Sham drive, a tuff caffeine vocals all jitters- serious and nervously manic. Perfect. (PopLlama, POB 95364, Seattle, WA 98145-2364).

- ART BLACK

The **TRASHMEN** only released one LP back in 63. Now they have four! The newest are "Great Lost Album" and "Live Bird 65-67", both on colored vinyl (or CD) from Sundazed. Both are great, with liner notes by Billy and Miriam from Kicks magazine (new issue soon!), but Live gets top honors for including new versions of "Surfin Bird" and "Bird Dance Beat" plus "Trashmen Report" radio interviews from 64! Attention **CRAMPS** fans: Last year's

STAY SICK! is finally out in America on (colored) vinyl - featuring "All Women Are Bad", "Mama Oo Pow Pow", and best of all, "Saddle Up A Buzz Buzz". And there's a new 5 song 12" E.P. with 2 b-sides, a live cut, "Jailhouse Rock" from an import Elvis tribute LP and "Creature From The Black Lagoon" from **STAY SICK**. Both are from Enigma. For more news about Crampstuff see our book review section. Speaking of influential cult groups: **THE VELVET UNDERGROUND** are seen briefly in **SUPERSTAR**, the Andy Warhol documentary, but for some reason The Vanilla Fudge is heard. The VU are heard in **THE DOORS** movie, but not seen. Somebody plays Nico though. See Spare Parts for more VU info.

ELEVENTH DREAM DAY have a new Atlantic offering called "Lived To Tell". It's not on vinyl, but it was recorded in a Kentucky barn and sounds wonderful, almost as good as "Beet". **JOOK BLOCK BUSTERS Vol. 2** (Valmor LP) is another can't loose with the stuff they choose comp of 16 rare R+B tracks by Andre Williams, Rosco Gordon, Kid Thomas, the 5 Royales and other more obscure talents.

There's also an amazing second volume of rare **GEORGE CLINTON** tracks called **VITAL JUICES** (Sta-Tite), with everything from the very first **PARLIMENTS** single (from 1958!) to a 74 Houseguests 45. Various non-hits that Clinton and company played on and/or produced are here with more by Funkadelic, Ruth Copeland, Flaming Embers... Two great long

GEORGE CLINTON

out of print albums that Pete Townsend produced are now out on CD: **THE CRAZY WORLD OF ARTHUR BROWN** and "Hollywood Dream" by **THUNDERCLAP NEWMAN**. Watch out for **DATE BAIT** featuring Kim Kane (x- Slickee Boys) and Brian D. Horowitz. They have an LP on New Rose and a wild stage show with go-go dancers, monsters, cartoons and gore effects. **CALIFORNIA SPEEDBAG** from Cleveland and **HIP HOP FINGER** from Vienna are up and coming bands that don't sound like you might expect from their names. Fred Brockman worked on this magazine while listening to new releases by Babes In Toyland, Teenage Fan Club, and Redd Kross (watch for them in **SPIRIT OF 76**).

PSYCHOTRONIC wants to thank these fine companies for constantly providing review copies: Norton, Crypt, Okra, Triple X, Beggar's Banquet, Caroline, Arista, Atlantic and Columbia.

SPARE PARTS

By DALE
ASHMUN



Dale is back and resettled in New Orleans. Take it away Dale-

It's Mardi Gras Day here and I'm taking a break from the parades, tit flashing and people puking on Bourbon St, to serve up a heapin helping of Spare Parts.

LESTER LIVES DEPT... THROAT CULTURE #2 (\$4. ppd. to Rob O'Connor, P.O. Box 6105, Union, N.J. 07083) is dedicated to Lester Bangs, the guy who put the Bomp in rock criticism. Bangs bought the farm in 1982 but most of you are likely hep to his writing. The folks at TC have compiled an astounding collection of memory lane rants from such Bangs' associates as Richard Meltzer, Nick Tosches and Rob Tyner. They also dug up some unpublished LB material (a great long piece on the death of Sid Vicious) and included a flexi-disc with Lester doing "Sister Ray" plus cuts by The Honeymoon Killers, The Blisters and Cleaners From Venus. Essential reading from BANGOPHILES.

THE GODZILLA MUST BE CRAZY DEPT... Fans of Japanese monster movies (and animation) will want to pick up the premiere issue of MARKALITE (see ad). Markalites, by the way, were the giant flying atomic heat projectors that wrecked havoc on downtown Tokyo in THE MYSTERIANS (57). The first ish features more info than you could ever want to know about the upcoming Toho release GODZILLA VS. BIOLANTE, along with detailed coverage on the current Japanese Fantasy Film scene.

TAKE OUT THE PAPERS AND THE WHITE TRASH DEPT... Stephanie du Plessis sent me instalments 1-5 of The Snopeses Go Camping, her "serialized white trash novel" (\$5 for the 5 chapters or \$1 for pt. 1 to P.O. Box 4697 S.F., CA 94101) which chronicles the adventures of the addle pated Snopes family, whose unspoken model is "If you don't understand it, shoot it!" Inbred humor at it's best.

SWAP EM, COLLECT EM DEPT... Remember those old monster model kits of Frankenstein and Dracula that Aurora put out in the 60s? I vividly recall shooting mine to bits with a B.B.

gun around the time I hit puberty. Dennis Drukenis pays homage to those model kits with his 9 card SCARY MONSTERS set (\$2.25 ppd. to Dennis at 348 Jocelyn Place, Highland, Illinois 60040)

COOL CATALOGS DEPT... Send a buck to Mark V. Ziesing, PO Box 806, Willimantic, CT. 06226 and he'll send you his latest Aromatic catalog, offering a wide variety of science fiction, horror, cyber punk, and fringe genre titles that rarely appear in your neighborhood B. Daltons. Uwe Hamm-Furholter sent us info about his company ARTWARE in Germany. He's looking for "contacts worldwide to trade/buy/swap/distribute/promote videos, films, films... of extreme

/obscure/trash/hard-core nature". To receive more info send a dollar bill to Uwe at Taunussrasse 63-b, D-6200 Weisbaden, Germany. (ARTWARE is also a good place for Europeans to order copies of this magazine from).

SHAKE YOUR MOTOR BOOTY DEPT... Issue #5 of MOTORBOOTY (\$4 ppd. to PO Box 7944, Ann Arbor, MI. 48107) is bigger and better than ever with an interview with author Harry Crews, in-depth coverage of the MC5, Iggy And The Stooges during their Detroit heyday plus lots of swell comics by scribblers like Peter Bagge, Lloyd Dangle, and William Neff. They even take you to visit the Stooges Wax Museum in Ann Arbor. Way cool!

BIG DAMN COMIC! is a mixed bag of comics by David Steinlicht and other Minnesota based cartoonists (\$2.50 to

Dave at PO Box 65644, St. Paul, Minnesota 55165-5644). My faves were the Ken Weiner strips (he drew the Spare Parts logo) and a couple of funky stories by Lisa Blackshear.

SPECIAL THANKS DEPT... to Comic Forum, a German magazine who sent us issue 57 with a plug for PSYCHOTRONIC VIDEO; to Tim Pigott in Sidney, Australia. I met Tim on a trip down under last year and he laid all kinds of weird graphic works on me, including his excellent comic FAMILY SLAUGHTER (slated for feature film production in 92); to Andreas Sonja and all the folks at HOWL magazine for



their generous hospitality in Munchen; to Tim and Micha at CRYPT EUROPE for more of the same and to ART in Amsterdam for staying regular.

Pluggables for SPARE PARTS can now be sent to me at 2231 Royal St. #5, New Orleans, LA 70117 or c/o PV in NYC. Either way, keep them goodies coming and we'll keep plugging away. (D.A.)

Fanzine news...

NAKED! SCREAMING! TERROR!

#4/5 is a special all Asian horror issue. \$4 to Kronos, PO Box, 67, Oberlin, Ohio 44074. The all Mexican horror PANICOS!! #2 is out. \$2.50 to Steve Fentone, PO Box 742, Station Q, Toronto, Ontario, M4T 2N5, Canada. Fentone says that his other fine zine, KILLBABY will change it's name to "TAME" with #6. The first issue of THAT'S EXPLOITATION is \$3, from Gene Freese, 6426 Durango Dr., Ft. Wayne, Indiana 46815. It features reviews of 70s movies and career articles on the late Robert Tessier and William Smith. STINK (around since 1981) is up to #69 now. \$1 to Nick The Yak at 27 Hilcrest St., Staten Island, N. Y. 10308. RAVE SENSATIONS is a 4 pager about (mostly Asian) martial arts movies. \$1 will get you two copies (#5 is the latest) from Dan Snoke. PO Box 23673, Washington, D.C 20026. JUST



KILLING TIME ("The Fanzine with 60 Readers") is a monthly compilation of interesting articles from other publications. #12 includes clippings about a kid who killed himself because BATTLESTAR GALACTICA was cancelled, a ROCKY HORROR fanatic on death row, Megan Leigh, and an old Film Comment feature on Fanzines. Copies are \$2 from Eddie Banay, 14227 Evariantide, Cypress, Texas, 77429. The same busy people have another similar monthly called BOGUS for the same price. #1 and #2 of RAGNAROCK, about the Cleveland rock scene, feature interviews with Chas Smith from The Pagans... Copies are 75¢ from PO Box 29274, Cleveland, Ohio 44129. TWISTED IMAGE is a monthly newsletter filled with cartoon strips by Ace Backwards, who lots of you know from other publications. Issues are \$1 from 1630 University Ave., #26, Berkeley, CA 94703. The new issue (#4) of WHAT GOES ON "The Official Magazine of The Velvet Underground Appreciation Society" is out! There's lots about Moe Tucker and last summer's VU reunion in France plus a flexi-disc from that one off show. This fine looking 78 page issue is \$5 from 5721 S. E. Laguna Ave., Stuart, Florida 34997.

Betty



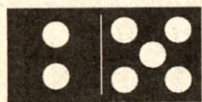
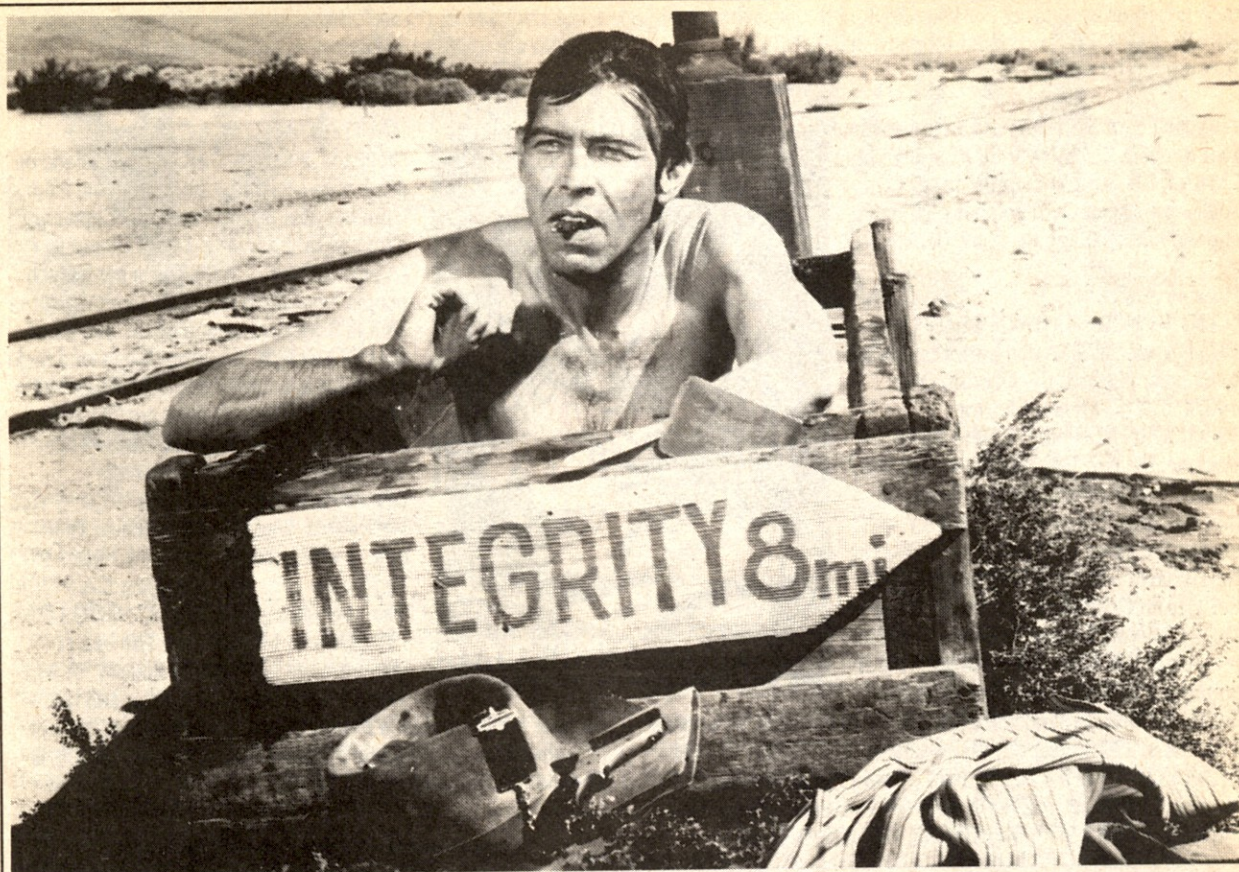
100% heavy weight preshrunk cotton T-shirt. Also available CHICK WITH A DICK, ELVIS' LAST SCRIPT and more. \$11 ppd. or SASE for flyer. FEKACTA INC. 299 E. 8st #9 NY, NY 10009

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JAMES COBURN SEVEN AND SEVEN IS

INTERVIEW BY LOWELL GOLDMAN

James Coburn is back in the public eye again thanks to the recent release on video of some of his best 60s movies and appearances in two new major features. At the height of his 60s fame, the thin 6'2" star listed his interests: "biorythms, sufi meditation, fasting, flute playing, driving fast (Ferraris), Chinese exercises, jazz, and Zen Buddhism." Coburn was cool and perfect for the time, but he wasn't any overnight discovery. By the time he became a top billed star in OUR MAN FLINT, he had been acting for nearly ten years, usually playing creepy villains. While talking on the phone to Lowell Goldman, Coburn's thoughts were punctuated by his distinctive rich laughter.

* * * * *

James Coburn was born August 31, 1928 in Laurel, Nebraska, the son of a Ford auto mechanic. When he was 5, during the Depression, the family migrated to California. During WWII, the teenage Coburn worked in a movie theatre, selling tickets, cleaning up and putting up marquee letters. After graduating from L.A. City College he spent two years in the Army in Germany. He began acting in local stage productions in 50, then moved to New York in 54 and studied acting with Stella Adler, then with Jeff Corey in Hollywood.

Coburn's first professional jobs were on a golf ball TV commercial (for "\$300.") followed by a popular Remington electric razor commercial (for "a few thousand"). He was seen shaving real fast on TV for two years.

His first known TV credit was "The Night America Trembled" on STUDIO ONE live on CBS in 57. He continued to act on many TV shows for the next 7 years. In 59 he married Beverly Kelly (who was born in Mexico and already had a daughter, Kelly)) and appeared in two features. An article in People later claimed that he had experimented with LSD the same year. A standout 59 TV credit was "Occurrence At Owl Creek Bridge" on ALFRED HITCHCOCK PRESENTS. On a pilot aired on THE DICK POWELL show he had the Bogart role in "Safari", based on THE AFRICAN QUEEN.

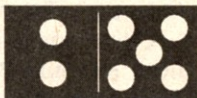
RIDE LONESOME (59, Columbia) was Coburn's film debut, an excellent Randolph Scott western, directed by Budd Boetticher in color and Cinemascope. It featured Pernell Roberts (the same year BONANZA debuted on TV), Lee Van Cleef, and James Best as a killer. FACE OF A FUGITIVE (59, Columbia) was a western starring Fred MacMurray accused of killing a deputy. Paul Wendkos directed.

The Panavision hit THE MAGNIFICENT SEVEN (60, United Artists) was based on Kurosawa's SEVEN SAMURAI (54) and filmed in Mexico. Steve McQueen (who starred with Yul Brynner) suggested Coburn (who said he's a fan of Kurosawa) for the part. THE MAGNIFICENT SEVEN, produced and directed by Preston Sturges, featured Coburn as Britt, a cold-blooded expert knife thrower. "If you recall, my character didn't say very much. I think he had eleven lines. But,

the important thing is that he made them count". Eli Wallach was the villain and the other four were Robert Vaughn, Charles Bronson, Horst Buchholz, and Brad Dexter. Three sequels (without Coburn) were produced later. The United Artists "soundtrack" LP only contained the famous theme (later used to death on Marlboro TV commercials) but Elmer Bernstein's score was later issued as the RETURN OF THE SEVEN soundtrack (66).

Coburn co-starred on two short lived NBC series. On the KLONDIKE series he was second billed as Jeff Durain, a "gambler and scoundrel" in Alaska during the 1890's gold rush. The show also featured Ralph Taeger and B movie dames Mari Blanchard and Joi Lansing. The pilot film had been directed by Sam Peckinpah. The even less successful ACAPULCO had the same stars as KLONDIKE, but this time they were playboy Korean war vet beachcomers who work for Telly Savalas and hang out at a club owned by Bobby Troup ("Route 66") and run by Allison Hayes! Coburn's son James (IV) was born in 61.

HELL IS FOR HEROES (62, Paramount), directed by Don Siegel, was a WWII story set in France starring Coburn's friend Steve McQueen. Coburn played Henshaw, a GI and was billed under Bobby Darin, Fess Parker, Harry Guardino, Nick Adams and Bob Newhart. It's considered one of the best small scale WWII films. THE MURDER MEN, an MGM Euro-only theatrical release featured Dorothy Dandridge and Shelly Manne and was made for US TV.



CHARADE (63, Universal) was a Hitchcock copy comedy/mystery directed by Stanley Donen. Cary Grant and Audrey Hepburn starred. Coburn was Tex Panthollow, a villain in league with Walter Mathau and George Kennedy. The Henry Mancini soundtrack LP was on RCA. THE GREAT ESCAPE (63, United Artists) a major WWII themed hit, was Coburn's second all-star action hit for director John Sturges. Coburn played the Australian Sedgwick and was the only prisoner to escape and live. It was his third feature with Steve McQueen and co-starred James Garner, Charles Bronson and Brits Richard Attenborough, Donald Pleasance, and David McCallum. Coburn became a good friend of Garner and later directed an episode of his THE ROCKFORD FILES. The Elmer Bernstein soundtrack LP was on United Artists. Jack Webb produced THE MAN FROM GALVESTON (64, Warners), a pilot for Jeffrey Hunter's TEMPLE HOUSTON series shown theatrically in Europe.

1964 was the last year that Coburn appeared on TV

programs. He was ready to be a full time film actor. THE AMERICANIZATION OF EMILY (64, MGM) was a war drama starring James Garner and Julie Andrews. Coburn played Lt. Comdr. "Bus" Cummings. "That was a good film. It still holds up pretty well. Paddy Chayefsky really wrote a wonderful script." A soundtrack LP was on Reprise. A HIGH WIND IN JAMAICA (65, Twentieth Century Fox) was a flop pirates and kids movie filmed in Jamaica and England. Coburn



WITH PERNEL ROBERTS IN RIDE LONESOME

(as Zac) was second mate to Anthony Quinn. Alexander Mackendrick (THE SWEET SMELL OF SUCCESS) directed the film set in 1870. Coburn also had a cameo as an immigration officer in Tony Richardson's incredible ahead-of-its-time black comedy THE LOVED ONE (65, MGM).

Sam Peckinpah's third feature was the 134-minute Civil War drama MAJOR DUNDEE (65, Columbia), filmed in Mexico. Charlton Heston and Richard Harris starred. Coburn played Samuel Potts,

an Indian scout and all those great desert scum character actors (Warren Oates, Ben Johnson, R.G. Armstrong, L.Q. Jones, Slim Pickens, Dub Taylor) were there along with Brock Peters, Senta Berger and Jim Hutton. "I had known Sam before DUNDEE. That was my first feature with him. Of course the version that was finally released was not Sam's cut. The studio cut the film just prior to release. It hurt Sam. It also hurt his career. In fact, he didn't direct another film until THE WILD BUNCH" (69). Peckinpah had his name taken off MAJOR DUNDEE after the extensive cutting. Coburn went on to star in two more Peckinpah features. In a 1974 Take One magazine interview, he said, "Sam is I think a great filmmaker. Of course, he's his own worst enemy. But he's a very unusual man. Sam is an unusual human being. He can create an atmosphere, whether he's drunk, sober, pissed off or in a rage, or whatever. I mean, for about three or four hours a day, he's a fucking genius. But the rest of the time he spends wallowing in in a kind of emotional reaction to either good or bad memories".

OUR MAN FLINT (Twentieth Century Fox) made Coburn a star. It was officially released in January of 66 (in-between THUNDERBALL and YOU ONLY LIVE TWICE at the height of Bond-mania). Director Daniel Mann had been known for serious features and later made WILLARD (71). "I credit the producer, Saul David, for the Flint films. He was responsible for the whole thing. He also cast me in the role. Of course, it was a spoof of the Bond and all the other spy films in released at the time. What I liked about Flint was that he was his own man. He trained himself. We tried to work from that theme. It must have worked... after all the film was a very big hit." Derek Flint, the incredibly cool eccentric millionaire super agent won't follow orders. He uses martial arts, has a lighter with 82 functions and lives in a high tech penthouse with 5

international beauties (who are kidnapped to a secret pleasure island). Saul David also produced *THE FANTASTIC VOYAGE* (66) and *LOGAN'S RUN* (76). *OUR MAN FLINT* was the biggest grossing hit Coburn had a star or co-star role in, making \$7,200,000 in the US and Canada. Other Coburn movies that made over \$5 million were *HARD TIMES*, *THE GREAT ESCAPE* and *IN LIKE FLINT*.



Some publicity at the time claimed he "drives two Ferraris, one blue, one red". He played a Japanese gong on *The Tonight Show*, and in a *New York Times* interview/story (written by Gloria Steinem), said, "Anybody can play, that's what's great about it. Just sit behind a gong and suddenly you're a gong player. My gong guru and I, we used to go out in the desert and take some peyote and just hit it. Wild vibrations, man. Overlapping." Coburn's second star role was in Blake Edwards' *WHAT DID YOU DO IN THE WAR DADDY?* (66, United Artists), a Panavision WWII comedy set in Sicily with a screenplay by William Peter Blatty. Coburn later complained that he ended up playing straight man to Dick Shawn. Other military men were played by Carroll O'Connor and Aldo Ray. The Henry Mancini soundtrack was on RCA. *DEAD HEAT ON A MERRY-GO-ROUND* (66, Columbia) was a pretty cool comedy with a very ironic ending, directed and written by Bernard Girard. Coburn starred as Eli Kotch, a coniving ex-con bank robber who marries women for their money and poses as a Swiss shoeclerk, a termite inspector, a Knights of Columbus delegate, and an Australian police inspector. Aldo Ray was in it with Severn Darden, Harrison Ford (his debut), Carmilla Sparv and Nina Wayne.



Derek Flint was back for *IN LIKE FLINT* (20th, 67). Lee J. Cobb also returned as Pentagon official Cramden. "Although Gordon Douglas gets credit as director for he really didn't direct the film. Buzz Henry (Coburn's stunt double), the director of photography (William H. Daniels) and myself were really responsible for the film. But that was the fun of it. Gordon Douglas was ill or had a heart problem or some damn thing. Anyway, he would come on the set and say what we

were doing was wonderful and so on. Then he would often leave the set. Still it was fun. We had a great group of team players. In the sequel, the women were trying to take over the world. It was very topical. But, the studio (Fox) really didn't support us with that concept. The script was also never finished. We actually started shooting without an ending to the film. The ending was tagged on the picture. Saul was working on a different ending, but the studio just wanted us to finish the film so they could release it. We had to shoot fast. We also had a pretty good budget. Most of the young women in the sequel were girlfriends of the execs working at the studio. It was playtime for those guys (laughs)". The mostly unknown female cast members included Yvonne Craig as a ballerina just before she became *Batgirl* on TV. "The studio was very surprised by the success of the sequel. We said we might do more Flint films if the scripts were really good and if they hired top directors. Although Fox wanted us to do more Flint films, it just never worked out. They just didn't seem to care about quality anymore." A little known third Flint film, *DEAD ON TARGET* (76) was made for British TV and starred Ray Danton. The Coburn Flints are somewhere between the early Bonds and the ridiculous Matt Helm



movies in terms of quality. They're pretty dated, and a little too silly, but still fun to watch. Fox released both of Jerry Goldsmith's Flint movie soundtrack albums.

Coburn was involved with the production of his next two films, both from Paramount. *WATERHOLE #3* (67) was "a Blake Edwards production" directed by William Graham. Coburn was Lewton Cole, an anti-hero gunman/gambler during the late 1880s in *Integrity*, Arizona. Carroll O'Connor, Claude Akins, Timothy Carey, Bruce Dern, Joan Blondell and James Whitmore were also in the satirical western. The soundtrack album (on Smash) featured narration and vocals by Roger Miller.

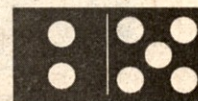
THE PRESIDENT'S ANALYST (67) is Coburn's counter-culture classic. It was directed and written by Theodore J. Flicker from Chicago's Second City. The great paranoid script reveals that everything is really run by TCP - the phone company. Clear Light (featuring Cliff De Young) appear, Coburn plays his gong, and makes love with Jill Banner (from *SPIDER BABY!*) in a field surrounded by killer spies. Godfrey Cambridge and Severn Darden are spies. *PRESIDENT* received some pre-release publicity after Coburn was "left bruised and bleeding" by some of New York's finest. He was filming a chase scene outside Cafe Wha? on MacDougal Street when the cops ruined the scene, and "clobbered him with a

nightstick". At the time, Coburn said, "we called a plastic surgeon to see if my crooked nose might have been straightened out." The New York Post said that the director was Kurt Neuman. Most people only saw a severely cut and altered NBC TV version of the film. *PRESIDENT'S* was originally "suggested for mature audiences". The same cut network version has been shown on The Movie Channel. The Paramount video release is also cut and is even messed up more because some of the original music (by Clear Light and Barry McGuire) has been replaced by new music. Rent the tape anyway.

DUFFY (68, Columbia) was Coburn's first R rated film, an American/ British production filmed partially in Spain. Robert Parrish directed and Donald Cammell co-wrote the "psychedelic" crime comedy about Duffy (Coburn), an American "hippy" adventurer who helps James Fox and Susannah York rob Fox's rich father (James Mason). *CANDY* (Cinerama, 68) was the much-hated all-star American, French, Italian co-production of Terry Southern's novel. Buck Henry wrote the screenplay. Coburn was Dr. Krankie, a famous brain surgeon and was in a memorable scene operating on Candy's uncle/daddy (John Astin!). "That film could have been a lot more funny. Unfortunately, the director's timing was of a European nature. The jokes were always a beat behind. They were often a beat off. When you do comedy, you've got to be fast. I think (star) Ewa Aulin only did two films after *CANDY*. Then she married an Italian count or baron. That was also the only film that I made any money on. I had a percentage of the profits. Marlon Brando and Richard Burton had the same deal. It's very unusual for an actor to see anything extra. Of course, that was before the studios set up their Chinese bookkeeping system (laughs)." The excellent *CANDY* soundtrack LP (on ABC) featured songs by The Byrds and Steppenwolf.

HARD CONTRACT (20th, 69) was shot all over the world. Coburn was John Cunningham, a professional assassin who only has sex with prostitutes and begins doubting himself after falling for Lee Remick. Patrick Magee was an ex Nazi and Sterling Hayden was another hit man. It also featured Lilli

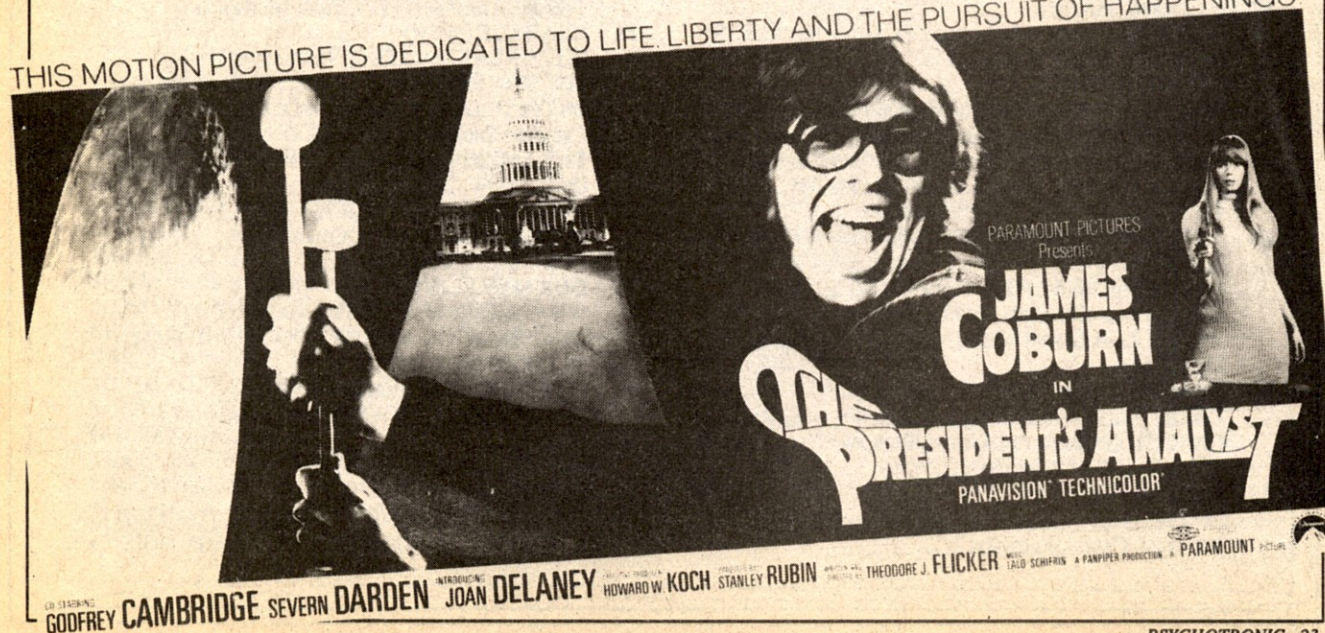
Palmer and Karen Black. Coburn later blamed the film's failure on director/scriptwriter S. Lee Pogostin. Coburn was almost in the hit *M.A.S.H.* He was in *THE LAST OF THE MOBILE HOT SHOTS* (Warner Brothers, 70), based on Tennessee Williams' play. It didn't have a chance at the boxoffice after being rated X. As Jeb Stuart Thorington, Coburn was an impotent marijuana-smoking Louisiana man dying of cancer who marries a topless dancer (Lynn Redgrave). After all kinds of degradation the levee (literally) breaks. "I thought it would be a wonderful film. After all, James Wong Howe shot it, Gore Vidal wrote the script, Sidney Lumet was the director and we had a good budget. But, somewhere along the way the focus got lost. It didn't work as a film. When Sidney makes his mind up about something, he'll go with it, good or bad, right or wrong, he'll go with it. Unfortunately, he was wrong on that film.



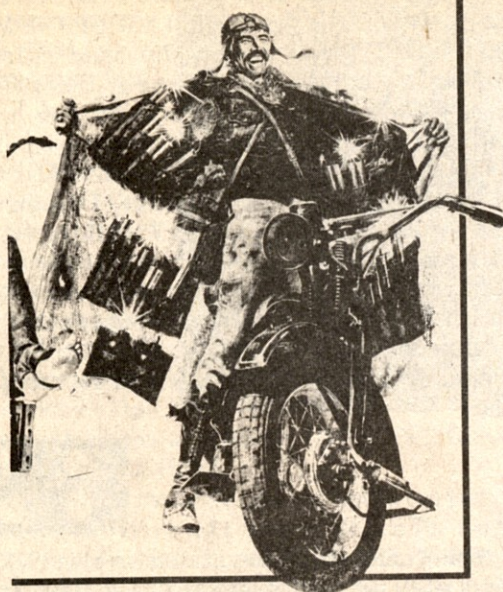
THE SILENT FLUTE was first announced in 1971. A N.Y. Times article said that Coburn would speak Arabic, Mandarin, Thai, Hindi and Japanese in the film written by Sterling Silliphant. Coburn and Silliphant would produce the film in India for Warner Brothers. Coburn trained with Bruce Lee for three years. "I had been very interested in martial arts since the Flint films. Anyway, I met Bruce through Sterling Silliphant. We went all over the world to scout locations. Bruce was a big star at that time. We really wanted to make our own film. Then Bruce died suddenly (in 73). Eventually, Sandy Howard made the film (as *CIRCLE OF IRON*) with David Carradine in my part. There was also a guy named Jeff Cooper. I never saw the film. It was not the movie that Bruce and I would have made."

Some say that Coburn had been the original choice to star in Leone's *FISTFUL OF DOLLARS* (64). Years later, Sergio Leone was going to produce and leave the direction of *DUCK YOU SUCKER* to his assistant Giancarlo Santi. Stars Coburn and Rod Steiger refused to do it unless Leone directed, so he

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JAMES COBURN WILL BLOW YOU APART



DUCK YOU SUCKER

did (for the last time until *ONCE UPON A TIME IN AMERICA*). Coming after Leone's classic westerns *THE GOOD, THE BAD, AND THE UGLY* and *ONCE UPON A TIME IN THE WEST*, *DUCK* was considered a confusing disappointment, and it typically was cut to shreds for the US release, received mediocre reviews and did bad business. The film's politics might have been too much for most viewers. *DUCK* shows how a peasant bandit (Rod Steiger) reluctantly becomes a hero of the 1913 Mexican Revolution thanks to wanted IRA terrorist John H. Mallory (Coburn, who is of Irish and Swedish descent). *DUCK* includes more revolutionary political insight (and dead bodies) than most major release

films and includes a surprising Nazi-type German officer (Germans were involved in Mexican politics at the time). Coburn, packed with dynamite and a bottle of nitro, makes a great entrance on a motorcycle in a cloud of smoke ("If I fall, they're going to have to alter all the maps"). He's also seen as a younger, happier man in flashbacks that were filmed in Dublin. Although it starts like an action comedy, *DUCK* becomes very serious and tragic. The original Italian version was 158 minutes long. The 138 minute U.A. release of *DUCK* eliminated a lot of swearing and an opening quote from Mao Tse-Tung! It was later cut to 121 minutes (as *FISTFUL OF DYNAMITE*). A "2 1/2" hour English language version was screened once in Toronto in 1977. The video is the 138 minute version. "That film was cut for US release. They never really treated Leone's films that well in the US market anyway. I still thought it was a pretty good film. Sergio was a wild director. We shot enough footage for three films. We could have had a six hour version. There were some tremendous action scenes. Especially the one where we blew up the bridge." The US 72 Ennio Morricone soundtrack LP (United Artists) was re-released later. *DUCK YOU SUCKER* was called *ONCE UPON A TIME... THE REVOLUTION* in some countries.

A REASON TO LIVE, A REASON TO DIE (72) was an Italian, French, Spanish, W. German co-production, and was a more typical "spaghetti western". The plot had Coburn as a bandit leader vs. a brutal Confederate major played by Telly Savalas protecting a fort full of gold. It wasn't released in America until 74, (as *MASSACRE AT FORT HOLLIMAN*) by K-Tel, the same company that used to sell all those TV mail order albums. *THE CAREY TREATMENT* (72, MGM) was his third feature for Blake Edwards. Coburn played a doctor trying to solve a fatal abortion case. Michael Blodgett (*BEYOND THE VALLEY OF THE DOLLS*) was the drug dealer killer. "You know, I don't mind that film. I liked my work on it. There again the studio (MGM) fucked it up. They cut ten days out of the schedule. They pulled the plug on us

JAMES COBURN - FILMOGRAPHY

- | | | |
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| 57 | ON STUDIO ONE | THE MURDER MEN (TV, EURO THEATRICAL) |
| 58 | ON SUSPICION, ALFRED HITCHCOCK PRESENTS, RESTLESS GUN | 63 CHARADE (MGM) |
| 59 | RIDE LONESOME | THE GREAT ESCAPE (20TH CENTURY FOX) |
| | FACE OF A FUGITIVE | THE MAN FROM GALVESTON (TV, EURO THEATRICAL) |
| | ON ALFRED HITCHCOCK, M SQUAD, WANTED DEAD OR ALIVE, | ON THE TWILIGHT ZONE, THE RIFLEMAN, STONEY BURKE, THE |
| | HAVE GUN WILL TRAVEL, THE MILLIONAIRE, BONANZA, WYATT | GREATEST SHOW ON EARTH, THE ELEVENTH HOUR |
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| 60 | THE MAGNIFICENT SEVEN (20TH CENTURY FOX) | MAJOR DUNDEE (RCA/COLUMBIA) |
| | KLONDIKE (NBC SERIES, TO 61) | THE LOVED ONE (MGM) |
| | ON MEN INTO SPACE, PETER GUNN, THE MILLIONAIRE, | 66 OUR MAN FLINT (FOX) |
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| 62 | HELL IS FOR HEROES (PARAMOUNT) | 69 HARD CONTACT |
| | ON THE UNTOUCHABLES, CHECKMATE, PERRY MASON, | 70 THE LAST OF THE MOBILE HOTSHOTS/BLOOD KIN |
| | BONANZA, CAIN'S HUNDREDS | 71 A FISTFUL OF DYNAMITE (ITALY) (MGM) (GIU LA |

early. It's too bad. We did shoot the film on location in Boston though." **THE HONKERS** (72, United Artists) starred Coburn as an aging rodeo performer and featured Slim Pickens and Jim Davis. Reviewers compared it unfavorably to **JUNIOR BONNER** with Steve McQueen (released the same year). Actor turned director Steve Ihnat died after production of **THE HONKERS**. Coburn was a master pickpocket in **HARRY IN YOUR POCKET** (73, U.A.), a feature critics said was a good instruction film for criminals. "I liked those little films, but you can't make those kinds of films anymore. At least not for theatrical release."

The merits of Peckinpah's **PAT GARRETT AND BILLY THE KID** (73, MGM) are still being debated. Some now consider it a masterpiece, others insist it's a boring mess. Coburn received top billing, followed by Kris Kristofferson, and a great cast including Jason Robards Jr., Slim Pickens, R.G. Armstrong, L.Q. Jones, Chill Wills, Jack Elam, Harry Dean Stanton, Luke Askew, Matt Clark, and of course Bob Dylan (look for the Columbia soundtrack!). It was filmed in Durango, Colorado. "That film was also cut to shreds by MGM. I thought I did some of my best acting in that film. Unfortunately, it was all eliminated by the studio." The original film opened with the death of Pat Garrett (Coburn) followed by a feature length flashback. The TV version is so different that name actors that were totally cut from the theatrical version show up.

In **THE LAST OF SHEILA** (73, Warner Brothers) Coburn was a Hollywood producer trying to discover the killer of his wife by inviting all the suspects on an ocean voyage. The fun mystery was co-written by Anthony Perkins and introduced the ironic hit song "Friends". In the fall of 74, Coburn was on location in Europe for a film entitled **JACKPOT**. Richard Burton and Charlotte Rampling were also in the cast. Although it started shooting, the film was never completed. "We had a producer on it named Bill Alexander. He spent all the pre-production money on paying off the loot he stole from **THE**



DEAD HEAT ON A MERRY-GO-ROUND

KLANSMAN. If you recall, that was an awful film. The director on **JACKPOT** was Terence Young. He also directed **THE KLANSMAN**. Anyway, Terence is a good director when he's hired for a film, but when he produces something, he's really terrible. You've got to hire him when he's hungry, like they did with the early Bond films."

THE INTERCINE PROJECT (74, Allied Artists), made in England starred Coburn as a millionaire killing off people who know about his past. That same year, Coburn turned up on the all star cover for Paul McCartney's "Band On The Run" LP along with Christopher Lee. **BITE THE BULLET** (75, Columbia) was a turn of the century cross country horse race

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|----|--|----|---|
| 72 | TESTA, DUCK, YOU SUCKER)
MASSACRE AT FORT HOLIMAN (ITALY) (VIDEO GEMS,
WORLD VIDEO) (UNA RAGIONE PER VIVERE E UNA PER
MOIRE, A REASON TO LIVE, A REASON TO DIE) | 81 | CROSSOVER/MR. PATMAN (CANADA) (LIGHTNING) |
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| 75 | THE LAST OF SHEILA (WARNER) | 84 | JAQUELINE SUSANN'S VALLEY OF THE DOLLS 1981
(CBS MINI) |
| 76 | HARRY IN YOUR POCKET | 85 | DARKROOM (SYNDICATED SERIES, TO 82) |
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| 79 | HARD TIMES (RCA/COLUMBIA)/ THE STEET FIGHTER | 88 | PINOCCHIO (CBS/Fox) |
| 80 | THE LAST HARD MAN | 89 | DRAW! (MEDIA) |
| | MIDWAY (MCA) | 90 | MARTIN'S DAY (CANADA) (Fox) |
| | SKY RIDERS (US/GREECE) | 91 | SINS OF THE FATHER (NBC) |
| | A FAST DRIVE IN THE COUNTRY (AND NARRATES) ? | | DEATH OF A SOLDIER (AUSTRALIA) (KEY) |
| | CROSS OF IRON (UK/W. GERMANY) (MEDIA)(STEINER-
DAS EISERNE KREUZ) | | PHOENIX FIRE (CANADA) |
| | WHITE ROCK (NARRATES) | | STEVE McQUEEN-MAN ON THE EDGE (BRV) (HOST) |
| | THE DAIN CURSE (EMBASSY) | | WALKING AFTER MIDNIGHT (CANADA, DOC.) |
| | GOLDENGIRL (EMBASSY) | | TRAIN TO HEAVEN (SWEDEN/ECUADOR) |
| | THE MUPPET MOVIE (CBS/Fox) | | YOUNG GUNS II (Fox) |
| | FIREPOWER (UK) (CBS/Fox) | | HUDSON HAWKE |
| | THE BALTIMORE BULLET (CBS/Fox) | | |
| | LOVING COUPLES (VESTRON) | | |

SOME OF THE 60s TV TAPES WITH COBURN ARE WANTED DEAD OR ALIVE VOL. 1, BEST OF BONANZA VOLS. 2, 3, AND COMBAT - MASQUERADE.

story, produced, directed and written by Richard Brooks. Coburn was billed after Gene Hackman and Candice Bergen in a cast that included Ben Johnson. **HARD TIMES** (75, Columbia) (a.k.a. **THE STREETFIGHTER**) was director (and co-writer) Walter Hill's first movie. Set entirely in New Orleans, it starred Charles Bronson as "Speed" Chaney, a bare knuckles boxer during the depression. Coburn (in his third feature with Bronson) was Luby Simpson, his manager. The cast included Jill Ireland, Strother Martin (as a drug addicted doctor) and big Robert Tessier (who have all since passed away).

THE LAST HARD MAN (76, Fox) was a western set in 1909 Arizona, with Coburn escaping from a chain gang and kidnapping Barbara Hershey, daughter of sheriff Charlton Heston. "It was very hard to justify my character's vendetta with Charlton Heston. He had no redeeming qualities. He was just out for revenge. The director was Andrew V. McLaglen. He knows how to go out, shoot a film and get it done. That's about all. He's another director for hire." **MIDWAY** (76, Universal) was an all-star (Heston, Mifune, Fonda...) "Sensurround" WWII battle epic with Coburn as a military captain. **SKY RIDERS** (76, 20th Century)

was a thriller about a kidnapping, with a lot of hang glider footage, filmed in Greece with Susannah York and Robert Culp.

CROSS OF IRON (77, Avco Embassy), a British/German production, was an excellent underrated Peckinpah WWII film.



CANDY

"It didn't do well in the US. The audience just didn't want to see a film about the Germans on the Russian front during World War II. Still, the film did good business and they even made a sequel (**BREAKTHROUGH/SERGEANT STEINER**, '79 starring Richard Burton, playing Coburn's character Sergeant Steiner). I never even saw the film. They wanted me to do it. I said I'd do it if Sam directed. Well, they said, no way. (laughs)"

CROSS, originally 132 minutes, was cut to 119 minutes in America. The cast included Maximilian Schell, James Mason, David Warner and the Austrian Senta Berger (also in **MAJOR DUNDEE**). Coburn also did some second unit directing work in New Mexico (from a helicopter) for Peckinpah's next film, **CONVOY** (78).

In 1978 49-year-old Coburn was divorced from his wife Beverly after 18 years: She got the \$3 million oriental Hollywood mansion. In a "exclusive National Enquirer

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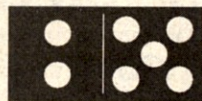
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interview he said he planned his life according to seven year cycles. 1963-70 "was all on the upgrade"... "then in 1970 came a career re-orientation which has gone on until now. Now I'm going into another cycle". The article said he had recently received nearly \$50,000 for saying the words "Schlitz Lite" on a series of TV commercials and claimed he had recently been linked with Steve McQueen's ex-wife Neile, British singer Lindsay De Paul and starlet Barbara Bach (who later married his CANDY co-star Ringo).



THE DAIN CURSE (78) was the first project of Coburn's new cycle (his 4th in show business). It was a popular and much praised three-part, 6-hour CBS mini-series based a Dashiell Hammett story. Coburn was Hamilton Nash, a 1920's private eye. "We went for a mood piece and a lot of it worked. For television, it was pretty good. Still, we had to fight the network (CBS) to make it the way we intended to do it. We didn't want too many close-ups. They didn't understand. They said this is television and that's not the way to shoot it. Well, I said, 'fuck 'em, let's shoot it like a film', and you know what?, we did for the most part." A condensed video version is available.



PAT GARRETT AND BILLY THE KID

FIREPOWER (79) was another international all-star thriller. "I did it for the money, the locations (the Caribbean islands) and to work with Sophia Loren. The director was Michael Winner. He's probably one of the weirdest guys I've ever met. Yet, I thought he was a good guy when I first met him. But when he got on the set, he was almost like a total dictator. I found it hard to work for that way. The most fun I had was when I got to drive a bulldozer through a house in the islands (laughs)." **GOLDENGIRL (79)**, Avco Embassy featured Susan Anton in her first (and only?) starring role as a super Olympic runner thanks to drugs from her mad scientist father (Curt Jurgens). Nobody liked it much. Coburn also had a walk on in **THE MUPPET MOVIE** the same year.

MR. PATMAN/CROSSOVER was a Canadian feature with Kate Nelligan, directed by John Guillermin. Then there was **LOVING COUPLES (20th Century)**. "It was a change of pace. It was a comedy. I thought it was pretty good. But, there was another film out around the same time with Shirley MacLaine called **A CHANGE OF SEASONS**. You know, that film was a lot like **LOVING COUPLES**. It was almost the same fuckin' story. Shirley played the same kind of character. I don't know why." The soundtrack LP was on Motown. **THE BALTIMORE BULLET**

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was about pool hustlers. "I practiced a lot for that film. They were all real pool players in the picture. I had a lot of fun. Omar Sharif was also a great player. He's one of the classiest guys around. I really liked him."

LOOKER (81, Warner Brothers) was a science fiction film directed and written by Michael Crichton. Coburn was a corporate villain. "My part was pretty much on the cutting room floor. They really pissed that film away. They had Albert Finney running around in a security guard's uniform throughout the film. It didn't make any sense. It could have been a good picture. It was about how television controls. It was about how commercials manipulate people to buy products, politicians, whatever. But, they cut the film up for a television print. I don't know why they did that. They spent some bread on the picture too. It was a \$12 million production. That's not much today, but back then it was a pretty big budget." HIGH RISK (81) was an all-star caper with Coburn in a small role, as a drug smuggler and Anthony Quinn as a South American bandit. A \$6 million feature called CALIFA to be directed by Budd Boetticher and to star Coburn was announced in 81, but never made.

ABC's DARKROOM was an anthology series of horror stories (produced in Canada) that lasted for 13 weeks. Coburn was the host. Several episodes were directed by Paul Lynch (PROM NIGHT). Guest stars included David Carradine, Samantha Eggar and June Lockhart. Coburn played several roles in DIGITAL DREAMS, a feature length autobiographical project starring Rolling Stone Bill Wyman (!). PINOCCHIO was one of Shelly Duvall's Faerie Tale Theatre productions, directed by Peter Medak and starring Pee-Wee Herman.

DRAW! (84) was a comic HBO western with Coburn as a drunken ex-sheriff called "Sam Starret" hired to kill villain Kirk Douglas. This much publicized project seems to have started another 7 year cycle for Coburn, but it wasn't a very productive one. By the mid 80's people were more likely to hear his voice on TV commercials than to see a new James Coburn movie. MARTIN'S DAY (84, U.A.) was a Canadian family drama with Karen Black. SINS OF THE FATHER (85) was an NBC TV movie with Coburn as an attorney who discovers that his son is sleeping with his mistress. CBS wanted Coburn to star on its new EQUALIZER series, but it debuted in 85 with Edward Woodward instead. Coburn's son made an obscure 85 movie in Zimbabwe called TUSKS (written by his co-star John Rhys-Davies) but apparently hasn't done much other film acting.

DEATH OF A SOLDIER (86) was made in Australia by Phillippe Mora. Coburn played an American MP in Melbourne during the WWII trying to catch and stop an American soldier who has been killing Australian women. "It wasn't very good. There were a lot of problems with the picture. For one thing we had an auteur producer. He was also the screenwriter. He wrote it too much like a comic strip. We also had a lot of auteurs working on the fucking thing. The director didn't have enough time to prepare it. I was very disappointed by the way it turned out. It was a hellava good story. It's too bad."

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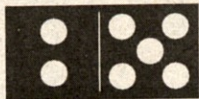


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WATERHOLE #3

PHOENIX FIRE (86) and WALKING AFTER MIDNIGHT (88), both Canadian. WALKING is a documentary about reincarnation with guest stars like Coburn, Martin Sheen and Donovan (!). He had a cameo in TRAIN TO HEAVEN, a Swedish production made in Ecuador, starring a kid who had been a shoe shine boy in real life. "It's been hard to find projects that I've really wanted to do. The kinds of things that were being offered to me were pretty shitty really. I don't know why. I guess it's just that I wasn't in vogue at the moment or something. Still, you can't just sit around and wait for your agent to call. He'll probably never call. I've turned down a lot of things. For example, I could have been on DYNASTY, but, I didn't want to do that. I probably could have my own series, but it's not something that I wanted to do. I like to work with professionals They know what they're doing. It's the auteurs that'll kill you every time. They don't know what they've shot and they don't know what they want on screen. It's all pie in the sky bullshit with them. That's why you see so much of what you do on screen nowadays."

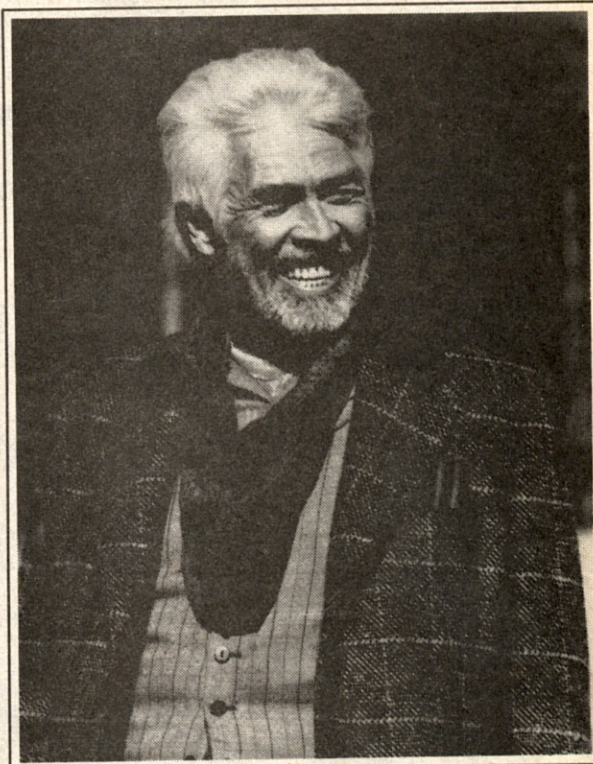


His appearance in the teen western release YOUNG GUNS II (a big hit and a #1 video) seems to start yet another cycle. "That's just a cameo. I'm only in two scenes. I play John Chisum. I'm a wealthy rancher who hires Pat Garrett (William Peterson) to track down Billy the Kid and his gang. I enjoyed it. It's still fun to shoot a western." Ironically, more people have probably seen Coburn in this teen western sequel than any other feature he's been in. HUDSON HAWKE has been reported as being overtime and overbudget. "Joe Silver (DIE HARD, LETHAL WEAPON...) wanted me for the film. I

shaved my beard and dyed my hair brown for my role. I work for the C.I.A. My character plays both sides. Bruce Willis plays a master thief. He also wrote the story. It's kind of a caper comedy. Bruce is a good guy. He's also very creative. At least he knows what he's doing most of the time. That's more than I can say for a lot of actors. It was a very difficult film to shoot. We had trouble with one cinematographer. We had to replace him with an Italian cinematographer. We shot a lot in Rome. They also shot in Budapest, London and New York. We shot a lot of film. The sets were outstanding. If the style works, it's going to be good. If the style doesn't work, it's going to be a dog."

These days James Coburn's convincing voice is heard every day on TV (and radio) commercials for Acura Legend cars and UPS (United Parcel Service - a valuable company to the existence of this magazine). A while back he appeared in a some fun Mastercharge commercials and he's been on Japanese-only commercials for Lark cigarettes. He also narrated CALL FROM SPACE, a Showscan film, directed by Richard Fleischer that's shown in theme parks.

Coburn has a current dream project: "We're trying to make a feature film based on Marion Bradley's best seller, 'The Mists Of Avalon'. Saul David (OUR MAN FLINT) is helping me produce it. Roland Joffe (THE KILLING FIELDS, THE MISSION) is possibly interested in directing it. We're still working it out. It's a fascinating story. Briefly, it's the story of the young women behind King Arthur's throne. They rule as the creators of life and keepers of knowledge. 'The Mists Of Avalon' has been on best-seller lists all over the world. The



book has a big cult following in West Germany and England. The film would also be erotic, but we'll handle it tastefully. You can't be overt. I'd also play Merlin. We'll see what happens."

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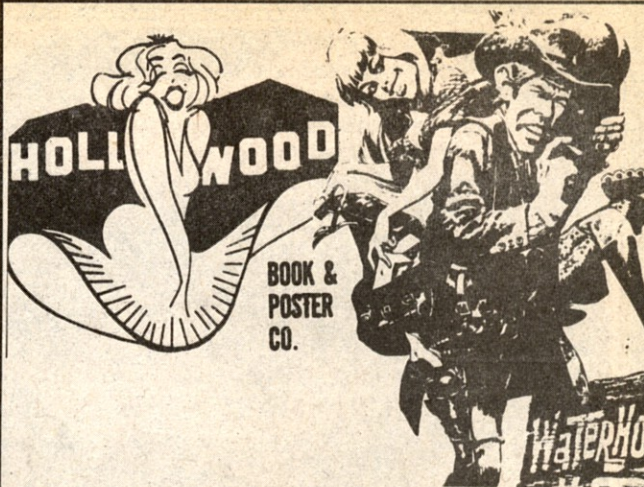
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JOHN AGAR

THE STAR FROM PLANET AROUS!

INTERVIEW BY DENNIS DANIEL

Forry Ackerman put me in touch John Agar, I gave him a call., and eventually he agreed to talk for over three hours for PSYCHOTRONIC. Although his voice sounded much older and slower, (he turned 70 years old on Jan. 31st, 1991) there was no denying that it was John Agar on the other end of the phone. I couldn't believe it! I had always enjoyed all of Agar's genre offerings (even those astoundingly bad Larry Buchanan films. There was something about Agar, you know? To me, he was the best B movie actor in Hollywood. His goods looks, cheery demeanor and straight forward approach worked perfectly in films like TARANTULA, REVENGE OF THE CREATURE, THE MOLE PEOPLE and JOURNEY TO THE SEVENTH PLANET. Even Agar's non-genre offerings and, of course, all the films he made with John Wayne, show that he had a definite screen presence, albeit an almost nondescript one. He was always just sorta "there" and that was fine. John loves to work and although he now lives a

quiet, semiretired existence with Loretta, his second wife of 40 years, he still enjoys performing occasionally. He likes to think of himself as a character actor now and would love the chance to work more. (DENNIS DANIEL)

John (or Jack) Agar didn't start out to be an actor. "No. I'm a meat packer's son. My family was in the meat packing business. My great grandfather started the Agar Packing and Provision company before the Civil War. My dad died in 1935, the day we moved from Chicago to Lake Forest, Illinois. My mom was widowed at the age of 38, with four kids. He had a heart attack. He had angina. He died the same day we moved. My mom was already in the house at Lake Forest and her brother was taking me to Lake Forest. We were leaving the house and got word that my dad passed away at the Drake Hotel on the north side of Chicago. My mom with my brothers and sisters eventually moved to California; I was in the service at the time. My mom, when she came to California, opened a clothing boutique in Beverly Hills. She eventually closed that one and opened a new one in Palm Springs. She was there until 1969. (She) was a good friend of Zasu Pitts. She lived next door to Shirley Temple's parents in Brentwood. We went over to see Zasu one day and Shirley came over. Shirley was 15 and I was 22. That was in 1943. We didn't get married till 1945. I considered her a little girl when I first met her. Then she and my kid sister went to the same girl's school in Westlake. I had been in the Navy Air Corps at the time and I received a medical discharge. Then, when I straightened out I went into the Army Air Corps. I'd come home on furlough and Shirley and I would go out on dates and eventually we just fell in love."

During the 30s Shirley Temple was as popular as Micky Mouse. Marrying America's "Princess" was a very big deal at the time. The Sept. 19, 45 all-star Hollywood wedding was mobbed by "12,000" spectators. John and Shirley moved in next door to her mother (a bad idea for anyone). Some people still believe a rumor that John Agar had been a war hero, even the second most decorated soldier in World War II. "Wrong! That's not true at all. I've heard that rumor before too. I never went overseas. I was a physical training instructor in the Army Air Corps. The only medal I ever received was a good conduct medal. Who knows (how) any rumor gets started? They say that if you go to a party and there are thirty people at the party... if one person whispers something into the ear next to them and that message goes all the way around, the 30th person will tell you something entirely different than what was first said." A recent book about Shirley Temple says that Agar was "known for playing Mr. Clean on TV commercials!"

"The way I got into films was I was home on a furlough and I went to a party where David O. Selznick was a guest. We met, and he asked me what I planned to do when I got out of the service and I told him I didn't know. I hadn't even thought about it. He said, 'Have you ever considered acting?' I said, 'I was never even in the school play!' He said, 'Well, I'd like to give you a screen test. If you have any ability, I'll teach you and pay you \$150 dollars a week.' Heck, I was making \$83 dollars a month in the service. I said, 'What the hey! I'll give it a shot!' (Laughs). I was scared for the first 25 years I was in the business!"

Agar took acting lessons. "Yes, I did...and I wasn't alone. People like Guy Madison, Rory Calhoun, Rhonda Fleming and Johnny Sands were taking lessons too. You see, what they did at the time was...Selznick, when he would hire somebody, would give them a screen test. It helped you learn what it was like to be on a sound stage. We learned about our key lights and hitting our marks. I always have felt that what I have tried to do on screen is to be as honest and believable in the part I'm playing as I can. It's not a question to me of stardom...I've never considered myself a star. I've worked with a lot of stars. I've played leading roles in films, but when you talk about being a star, in my opinion, you can count the number of stars in the business on your fingers."

By the 40s, Shirley Temple was a boxoffice has-been. Agar was "a star of tomorrow". While filming *THAT HAGEN GIRL* (47) she announced that she was pregnant (Linda Susan Agar was born 1/30/48). The movie, co-starring Ronald Reagan (!) was so embarrassing, its release was held up by Warner Brothers. Acting with her new husband was a publicity boost. "She (Temple) appeared to like the idea. The first movie I was in, *FORT APACHE*, we played sweethearts in. Then we made *ADVENTURE IN BALTIMORE*. She was very supportive of me

during the making of both those films and eased a lot of tension. Regardless of what people say, Shirley Temple, to me, was and will always be a very fine lady. She's the mother of our daughter and I have nothing but the highest respect for her." Three of Agar's first roles were in John Wayne movies. "Duke was nothing but the greatest. There was only one John Wayne. There'll never be another one like him. All the big stars in that film couldn't have been nicer or more helpful." Director John Ford, however, called him "Mr. Temple." *FORT APACHE* (RKO, 48) was a pretty amazing film to make an acting debut in. The cavalry classic starred Wayne and Henry Fonda (playing a George Custer type) and was filmed in Monument Valley, Utah. Shirley was Fonda's daughter, Philadelphia Thursday. Agar, (who played Lt. Micky O'Rourke, son of Ward Bond) had to learn how to act and how to ride pretty fast. "When I was about 11 years old my



NEWLYWEDS AGAR AND SHIRLEY TEMPLE

parents sent me to a camp in Colorado for the summer. I had my own horse that I had to groom and feed and take care of. That's how I got to know about horses. Before we made *FORT APACHE*, John Ford made me go out to his ranch and learn how to ride his horse "Apache" bareback. She was a really big horse; very wide with a very high spine. I rode her bareback every morning. One day I came home to take a shower and my underwear wouldn't come off! It was stuck to my body and I was bleeding. The next day I told my trainer Jack Pennick, "Jack, my fanny is just raw as a boil." He said, "I know just the thing for you! Go down to the drugstore and get yourself some sea salt, put it in the tub, and soak." Well, when I was going to school playing basketball we used to soak our feet in brine to toughen them up before the beginning of the season...so I

thought..."soaking makes sense." Let me tell you, when that sea salt hit that open wound I almost hit the roof! Then Jack went and told John about this and pretty soon everyone on the set had a big laugh over what a dunce I was."

SHE WORE A YELLOW RIBBON (RKO, 49), the next John Ford/John Wayne classic was also shot in Monument Valley. This time characters played by Agar (as Lt. Flint Cohill, Wayne's sidekick) and Harry Carey Jr. were both after Joanne Dru. *THE SANDS OF IWO JIMA* (Republic, 49) was directed by Allan Dwan. John Wayne starred as Sgt. Stryker. Agar was Pfc. Peter Conway. Forrest Tucker and Adele Mara co-starred. It now plays in a colorized version which Agar has seen. "Yes, I have. I thought it improved it. I don't think movies like *THE THIRD MAN* or *CITIZEN KANE* should be colorized. Those films were shot in black and white to create a mood. There was color in those days. I think *YANKEE DOODLE DANDY*



colorized enhanced it tremendously! Besides, if people don't like it, they can shut the color off. I do believe that they shouldn't colorize certain movies, though." **ADVENTURE IN BALTIMORE** (RKO, 49), set in 1905, was the other feature with Temple and Agar. It was a light story about the women's suffragette movement. Robert Young played her father.

On December 6, 1949, the dream marriage ended when Shirley Temple divorced John Agar (claiming "grievous mental cruelty") and retired from acting. John Agar hasn't spoken to Temple since or seen his daughter Susan since she was six. "No, I haven't. It was just one of those things that didn't work out. When we were divorced, Shirley got married again. Our daughter, at the time, was only 2 or 3 years old. Shirley moved to Washington D.C. for a time and when she came back she went up to northern California. I decided that I didn't want to put any pressure on our daughter. I didn't want her to feel strange about a father that wasn't there. It wasn't like anyone told me I couldn't see her; I just didn't want her to get all mixed up. I would love to know her but I think she feels that if she became friendly with me it might upset her mother." In 1950 more of Agar's troubles became public. In February he was arrested and pleaded not guilty to a misdemeanor drunk driving charge. In April he was fined \$200 and put on probation for reckless driving. Some say he started his problem drinking with (alcoholic) friend John Wayne. It was hard to say no to "The Duke".

BREAKTHROUGH (Warner Brothers, 50), directed by Lewis Seiler, was another WWII feature about combat training. David Brian starred and Agar was second billed. **THE WOMAN ON PIER 13** (RKO, 50) was part of Howard Hughes' personal attack on Communism. It played (badly) as **I MARRIED A COMMUNIST** in test runs, so the title was changed. Robert Ryan starred as a San Francisco shipping executive being blackmailed by Commie Thomas Gomez. Agar played Ryan's brother-in-law. **I MARRIED A COMMUNIST** was recently shown at the Berlin Film Festival. "It was just a movie. I was not outspoken against the communists. I do believe that any organization that tries to control people and suppress freedom doesn't need to be around. (Hughes) never came on the set or got involved in those kinds of discussions. Robert Ryan is another individual I feel never was given the acclaim he deserved. He was a heck of an actor." **ALONG THE GREAT DIVIDE** (Warner Brothers, 51), a Raoul Walsh revenge western, starred Kirk Douglas as a U.S. marshal, Virginia Mayo, Walter Brennan, and Agar.

Sam Karzman produced **THE MAGIC CARPET** (Columbia, 51) directed by Louis Friedlander in "Super Cinecolor". Agar co-starred with Lucille Ball and Patricia Medina. Raymond Burr was a villain. It was Ball's last movie before **I LOVE LUCY** debuted on TV. "The story that I had heard was that (Columbia boss Harry) Cohn had a contract with Lucille Ball and he was trying to

get out of having to pay her, so he offered her this movie figuring she'd turn the thing down and he'd be off the hook. I've forgotten how much money it was at the time, but it was a lot for those days. To his shock and surprise, when he offered her this movie Lucy said, "I'd LOVE to do it!" (Laughs) She was wonderful on the set and very nice to everyone. She seemed to enjoy the whole thing! **THE MAGIC CARPET** was my first real fantasy film. It was something different and I had fun doing it." Agar, playing the hero, Ramoth, the Scarlet Falcon, even got to ride the flying carpet. "What happened was...they had this magic carpet on the set that was on a platform. There was a set of wires holding the thing up. When it took off they told me I had to lean forward. It was about 20 feet off the ground. I leaned forward and it buckled



RAMOTH, THE SCARLET FALCON, IN **THE MAGIC CARPET**

a little bit. They told me to lean forward even more and it kiltered and started going up. Next thing I know, I'm looking straight down at the sound stage! I grabbed the wires and hung on. We eventually got the shot."

1951 was a year of (mostly bad) publicity, Agar's RKO contract ran out and his picture was everywhere: 3/24: "An all woman jury picked to try John Agar, ex-husband of Shirley Temple, on drunk driving charges, was admonished not to be swayed by his good looks... trial of the 29-year-old red-haired actor was recessed after the jury of twelve women was chosen..." After a mistrial, he made

a 4/18 debut as a singer (in Miami). His performance got a good review in *Variety*. A month later (5/17) he married Loretta Barnett Combs. "John Agar, former husband of Shirley Temple, eloped with a motion picture extra today, but he had to wait an hour to get married because the county clerk said he 'had been drinking'." They stayed married and had two sons, Martin and John II. On 8/27 he was sentenced to five months in jail for drunken driving. On 10/15 he was "released from a county prison farm three months ahead of schedule because he accepted his 150 day sentence for drunken driving 'like a man'." On 10/28 he was "branded a 'potential killer' today by a judge who sentenced him to five months in jail...(and three months probation)". On 12/4 he had an emergency operation for appendicitis.

In July 52 Agar was sentenced again (on the same day and in the same court as Lawrence Tierney). On 1/23/53 he went back to jail for 120 days for violation of probation. On 5/11/53 Agar "walked out of the county jail in downtown Los Angeles after serving 100 days for violating his probation". Articles said he was attending A A meetings.

"I was just very stupid. That says it all. I can't tell you what brought it all about. I was having some problems that I've long since forgotten. I really don't like to think about those days. I'm not condemning myself or anything; I was just stupid to allow myself to get in that kind of jam. The things that have gone on in this business with some of the people I know...if those stories ever came out! I heard about a bunch of guys who used to get together and make those quickie westerns; stuntmen, actors...they'd all go



MIXING CEMENT AT THE WAYSIDE HONOR RANCH IN 51.

out on location, buy a case of booze, get drunk, and beat each other up! Just stupid things. You're young and you're stupid." The time in jail and court disrupted his acting work, and major studios wouldn't use him at the time. His only 52 release was *WOMAN OF THE NORTH COUNTRY* (Republic), a Rod Cameron western directed by Joseph Kane. The next year he was in the obscure *MAN OF CONFLICT*, playing the son of Edward Arnold, from Atlas films. Director Hal Makelim attempted to guide Agar's career during the rough spots. In an article, he said that Agar had received "7000" sympathetic letters, would be singing in Las Vegas, and that he personally would pay up to \$350,000 in fines if Agar "didn't show up for work or held up the film (BAIT)".

By 54, Agar was back working in several movies a year. *THE ROCKET MAN* (20th Century, 54), was a fantasy about an orphan (George "Foghorn" Winslow) who is given a space gun by a man from outer space. The ray gun makes people tell the truth, so he uses it on a corrupt politician. The script was co-written by Lenny Bruce (!) "Yes, he was on the set. I met him. I never really got to know him. I knew he was a comic that was not received by everybody because of his choice of words and material. He was considered to be off-base by many people. When you think about comedians like Andrew Dice Clay and what he gets away with, it's almost hard to believe Lenny Bruce had so much trouble. He was on the set often. I thought he was a nice guy. He didn't say or do anything that would suggest his reputation. I had never seen him perform but I knew what he was all about. It didn't seem to matter. He worked well with the director, Oscar Rudolph, and he got along with everyone on the set. They worked together well. Of course, Anne Francis was in that picture and she was a lovely lady. A real nice gal. As I said before, I enjoy working and being on the set. When I'm off the set that acting part of me lies dormant; once I get on, it's like someone pushed a button inside me! I feel very up and ready to go. When you do films like *THE ROCKET MAN*, *REVENGE*

OF THE CREATURE, *TARANTULA*, *THE MOLE PEOPLE*, and (laughs) *THE BRAIN FROM PLANET AROUS*...they're kinda strange because it's almost like being a kid, you know? Make-believe! It's fun! I really enjoy it."

A small, but growing cult has grown around the unique, trashy but moralistic 50s melodramas of Hugo Haas - and John Agar co-starred in two of them! The Czechoslovakian director fled the Nazis, became a character actor in the U.S. during the war and then went on to produce, direct (and usually write and star in) nearly a dozen films. Haas played a prospector who marries a young waitress (Cleo Moore) in *BAIT* (Columbia, 54) then tries to kill his partner (Agar). Sir Cedric Hardwicke introduced the tale of greed in a goldmine as the Devil (!). Haas didn't act in *HOLD BACK TOMORROW* (Universal, 55), a feature that had some censorship problems. Agar played a death row inmate waiting to be hanged, who marries a suicidal hooker (Moore) in his cell. An actual miracle saves Agar's neck. "Well, the only thing I can tell you was that Haas was a very kind and nice guy that I don't think got what he deserved out of the business. As I'm sure you know, he acted in many films during the forties. Then, he made a movie called *PICKUP* in 1951 with Beverly Michaels. It was his first shot at making his own film as the writer, producer, director and star. He hocked everything he owned to make it. When it was completed he tried to get both Cohn at Columbia and Zanuck at 20th Century Fox to pick up the distribution. They gave him a pretty rough time about it. Finally, Columbia offered him \$25,000 dollars over his cost to take the film. When they released it it grossed several million! Of course, the film was made for under \$100,000 dollars. Although he lost out on the big money, Hugo took it all with a grain of salt. He was a heck of a nice guy. I liked Hugo very, very much. I'm glad his films are developing a cult following.



HOLD BACK TOMORROW WITH CLEO MOORE

"I was under contract with Universal Studios at the time and Hugo cast me for his film *BAIT*. After that, he made *HOLD BACK TOMORROW* and initially offered the lead role to Marlon Brando. Brando thought the idea was great but Hugo couldn't afford to pay Brando's price so he got me. *HOLD BACK TOMORROW* is a picture that's really something for it's particular time. It's about a guy who's going to be hanged for being a woman killer and his last request is to be with a woman in his cell! Against their better judgement they allow him to see a

woman and they actually fall in love and get married! When they meet in the cell, he never touches her. All they do is talk about their prior lives and how events have led to them being in that cell together. It's a very interesting plot. There was absolutely nothing in there that could have given it a bad rating in any way, shape or form. There's no swearing or sex scenes. The thing that was strange about it was the last request of a woman killer was to be with a woman and the warden of the prison had never had a request like that before! I love to work in the business; but I do have certain standards about the roles I play. I don't believe in doing sex scenes or using four letter words. I mean, we all have to go to the bathroom, but we don't have to photograph it! But, if someone wants me to work in a picture, I take the attitude that there are no small parts, just small actors. What other people do on the screen is their business, but if they want me...then I will go...but on my standards."

Some people assumed that Haas and Cleo Moore (who starred in seven of his films) were married. "No. They were never married. Cleo Moore came out to Hollywood from Louisiana to

try and win the role of Jean Harlow in a film Columbia was scheduled to make about the actress. It never worked out, but she did meet Hugo at Columbia and they became good friends. She,



WITH LORI NELSON IN REVENGE OF THE CREATURE.

of course, went on to make a few pictures with him." Talking about the moralistic quality of Haas' films and how a 50s mentality seems to be returning to American society appeals to Agar. - "I would love to see that happen! If you think of every great civilization since the advent of man, all the great ones were destroyed from within, never from without. They destroy themselves! They lose morals and respect and everything goes down the tubes. You can see it with the Romans and the Greeks. In the early sixties, when the movie industry got rid of the Hayes office, it was the beginning of the end."

The film noir SHIELD FOR MURDER (U.A., 54) was directed by

Edmond O'Brien, who starred as a corrupt killer cop. Agar played his partner and Marla English and Carolyn Jones co-starred. "Eddie actually co-directed (with Howard Koch). Now there's another wonderful actor! I love him in D.O.A. Being directed by an actor that knows what he's doing is no different than being directed by a director." The forgotten voodoo adventure THE

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GOLDEN MISTRESS (U.A., 54) was filmed in the Caribbean and featured the National Folklore Theatre dancers of Haiti. Agar starred as the skipper of a rundown boat who finds a treasure

while diving, then is taken prisoner of the "Untamed" tribe, along with a model (Rosemarie Bowe). **THE LONESOME TRAIL** (55) was one of the last features made by Lippert. Agar starred as a halfbreed frontiersman. Wayne Morris and Adele Jergens co-starred.

"The people at Universal saw me in the film **THE GOLDEN MISTRESS** and offered me a contract. That was all there was to it. Between contracts my agent was able to find me work." **REVENGE OF THE CREATURE** (Universal, 55) was Jack Arnold's inferior sequel to his hit **THE CREATURE FROM THE BLACK LAGOON**, which Agar says he had seen. "Oh sure. I enjoyed it." He starred in **REVENGE** as Dr. Clete Ferguson, with Lori Nelson and John Bromfield. It was partially shot at The Marineland Aquarium in Florida and although filmed in 3D, was usually screened flat. "We were completely unaware of anything different with the 3-D camera." The cast seemed to have had a good time behind the scenes. "We all went out and bought water pistols and would have some really

funny water fights. It got so out of hand that someone eventually went up to the roof of the hotel and started dropping down buckets of water on us! (Laughs)"



TARANTULA! PUBLICITY SHOT WITH MARA CORDAY.

TARANTULA (Universal, 55), his other project for producer William Alland and director Jack Arnold had a better cast and script than the creature film and even had music by Henry Mancini. Agar starred as Dr. Matt Hastings, with the beautiful Mara Corday as Steve and Leo G. Carroll as the professor that unleashes the 100 ft. tarantula. "I just remember that making that film was like being a kid all over again. We had to pretend that there was this big tarantula out in the desert with us. We were looking up and reacting to something that wasn't there! It was fun to use our imagination like that. When I saw the final footage with the giant tarantula inserted in, I thought it was awesome! I also loved working with Jack Arnold on those

two pictures. He's a wonderful man. I haven't talked to Jack in a couple of years. I had gone over to see him at Universal when he was working on that projected remake of **THE LOST WORLD**. Of course, Jack has had some physical problems; he lost a leg. They felt that he couldn't direct the film but he could produce it. Then I heard they cancelled the whole thing. He was upset."

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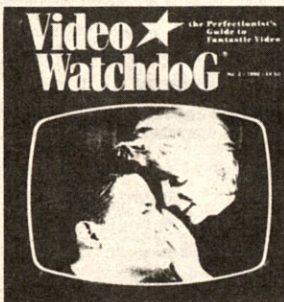
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Clint Eastwood appeared in both *REVENGE OF THE CREATURE* and *TARANTULA*. "Well, Clint falls in line with that old story about someone who's been in the business for 10 or 15 years and suddenly becomes an overnight success. When I knew him during the making of those films I never would have guessed he'd become the big star he is now. Nobody knows who's gonna hit. His first part was in *REVENGE OF THE CREATURE* as the lab assistant. He went on to star in the TV series *RAWHIDE*. It was during that time that Italian director Sergio Leone came to America. He didn't originally talk to Clint; he talked to Eric Fleming, who was also in *RAWHIDE*. He was looking to cast the lead role for his film *A FISTFUL OF DOLLARS*. Eric told Sergio he was going to South America to make a film. He went down to South America and drowned! When he had told Sergio he had a picture already, he said, "Why don't you talk to Clint?" So he did and shoot, man...he went to Italy and did all those spaghetti westerns...all of a sudden...BOOM! He was a big star. I wish Clint would use his power in the industry now to get some morals and respect back into our society." A funny 55 Universal publicity shot showed Agar, Eastwood and John Saxon, all in shorts attacking a punching bag, which totally covers Eastwood's face.

Eastwood also had a small role in Albert Zugsmith's western, *STAR IN THE DUST* (Universal, 56). It's considered one of the best "B" westerns of the period. Top billed Agar as the town sheriff got to co-star with Mamie Van Doren playing his fiancée. Richard Boone was the main villain. It was the first feature directed by Charles Haas (no relation to Hugo) who made several Van Doren hits. "I saw her about a year ago when she was promoting her book. She was down in Hollywood signing autographs at a bookstore. She looks absolutely marvelous! I remember how Mamie was when we made that picture together. She was always concerned about whether she looked all right and wondered if she was doing the right thing in certain scenes, which is not unlike most young actresses getting started in the business. She was an awful nice gal and she did the best she could. I thought her performance was good for somebody who hadn't been at it very long." Agar didn't read her book though. "No. Those kind of books don't interest me. People have been asking me for years to write a book and I say, 'What for? When I was doing a lot of reading I liked Ian Fleming. Love those 007 books! I don't read that much anymore.'"



Touch Connors was one of the executive producers and played the villain in the western *FLESH AND THE SPUR* (A.I.P., 56). It was the first of seven A.I.P. projects for Agar. The film was was

written by Charles B. Griffith and produced by Alex Gordon. "I haven't seen him in a long time. I also worked with Mike Connors, who was known as "Touch" Connors in those days. I've



AGAR DELIVERS A HAYMAKER TO LEIF ERICKSON IN *STAR IN THE DUST*.

run into him a few times on the golf course. He looks healthy." Agar played twins (!) in *FLESH AND THE SPUR*, which might have seemed like a big challenge. "I never look at things that way. I don't believe in method acting and that kind of stuff. I try to let my imagination take over. 'How can my personality fit into this particular part?' That's the way the old timers did it. The John Waynes and Gary Coopers and Gregory Pecks and Jimmy Stewarts. They put their personalities into the parts; they didn't try to lose themselves, the way actors do today. You know, the most serious form of flattery is imitation. All the impersonators imitate all those big stars. Who are they imitating today? It's kinda crazy to me that the highest paid actor in the business is considered the worst actor in the business...Sylvester Stallone. 20 million bucks a picture! Don't get me wrong, I thought *ROCKY* was a fabulous movie but how long do you beat on the horse! 5 *ROCKY*s and 3 *RAMBO*s! Enough is enough."

In *THE MOLE PEOPLE* (Universal, 56) produced by William Alland, Agar and Hugh Beaumont discover a lost underground world in Asia. Albino Sumarians make slaves of the lumpy mole people and Agar gets the girl (Cythia Patrick). Dr. Frank Baxter of the University Of Southern California made a fool of himself in the film's introduction. In 64, Warren Publications turned the whole incredible story into a photo comic book, a must for Agar fans. "Rock Hudson came on the set, looked around and said, 'What are you doing here, Agar?' (Laughs) I looked at him and laughed. What could I do? That was the film Universal wanted me to do. They were my boss. My thinking has always been, 'You're doing the best for me and for yourself.'" Hugh Beaumont was a real nice guy and I was tickled to death to see him get the *LEAVE IT TO BEAVER* series."

CAVALRY COMMAND (Parade, 57) was an early Philippines feature by Eddie Romero (*MAD DOCTOR OF BLOOD ISLAND*...). It wasn't released until 63 in America. "It was a lot of fun. I made that film with a good friend of mine, Richard Arlen. It was kinda strange to be over there. It was 1957, and we had heard there were still Japanese soldiers up in the hills who didn't know the war was over. - Well, at that point I had left Universal. They were busy building the careers of Rock Hudson and Tony Curtis. It seemed like they were always coming to me for all the sci-fi and horror films. I felt I was just as

good as them. I could play the parts they were doing. I never thought of competing with anybody, I just wanted better roles. I said, "I don't want to keep doing just Science Fiction pictures. I want to do some other things." They said, "We're not sure how we want to handle this." So, I said, "Well, no hard feelings but...I'd rather not be under contract anymore." So, I waited for the contract to expire and that was that." Agar still made science fiction and horror films for other people though. Edward G. Ulmer's **DAUGHTER OF DR. JEKYLL** (Allied Artists, 57) with Gloria Talbot was one. "A lot of those things I did for money. You gotta eat."

JOE BUTTERFLY (Universal, 57), a comedy set in post war occupied Japan, starred war hero Audie Murphy and Burgess Meredith as a Japanese houseboy. Agar was billed under George Nader, Keenan Wynn and Fred Clark. "Yes, I did that the very next year after my contract expired. Borden Chase, who wrote **RED RIVER**, was a very good friend of the producer and he helped get me in the film. I went back to Universal, no problem. I even did many of their TV shows. Audie was a nice guy. I think that war made a really big impression on him. He really got mixed up. When you kill that many people it's bound to affect you in some way." Agar was the boyfriend of a female Union spy in the Civil War drama **RIDE A VIOLENT MILE** (20th Century, 57), directed by Charles Marquis Warren.

THE BRAIN FROM PLANET AROUS (A.I.P., 58), with Joyce Meadows, was a classic of its kind. Director Nathan Hertz (**HELLCATS OF THE NAVY**, **ATTACK OF THE FIFTY-FOOT WOMAN**) was also known as Nathan Juran. Agar got to play a scientist possessed by an evil brain and destroy planes with his vision ("I've got the power to make an atom bomb look like a firecracker!") "The producers contacted my agent and wanted me to take a percentage to do that film. I said, 'No. I'll just take my salary and I hope you all make a million dollars a piece.' I don't know whether it made money or not. I never check on those things. I haven't seen that film in years!" **AROUS** is another Agar film that became sort of a cult item after TV screenings. "I always thought that these pictures would make the audiences they were geared for happy at the time and

would then slowly disappear. What really amazes me is that there are so many people who love **THE BRAIN FROM PLANET AROUS**. My main memory from that film is one of pain! Those contact lenses I had to wear really messed me up! They painted over them with silver but they forgot to take into account that the silver could come off while in the eyes. It was very painful. The entire time they were in my eyes, I was in pain. I think the pain added to my demonic performance! (Laughs) Get em out! Get em out! The one thing that really got me was that brain! That was nothing but a balloon. It was terrible. Not too scary."

Bert I. Gordon made the very enjoyable (and funny) **ATTACK OF THE PUPPET PEOPLE** (A.I.P., 58) with John Hoyt. In one scene there's a whole briefcase full of little John Agars in tubes! "Bert didn't like me. You see, I was bowling at the time and I was in a league with my wife. On one particular night I asked if we could finish shooting on time because it was my bowling night and I wanted to be with my team. The shooting kept going on and on and on. It just got too darn late and I didn't make it. I guess I shouldn't have gotten upset, after all, I was working for him." The Korean war feature **JET ATTACK** (A.I.P., 58) with Audrey Totter, was singled out in "The Fifty Worst Films Of All Time" book. It played on an Ed Cahn double bill with **SUICIDE COMMANDO**.

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Agar played the sheriff in **FRONTIER GUN** (20th Century, 58). Joyce Meadows, Barton MacLane and Doodles Weaver also appeared in the "Regalscope" production.

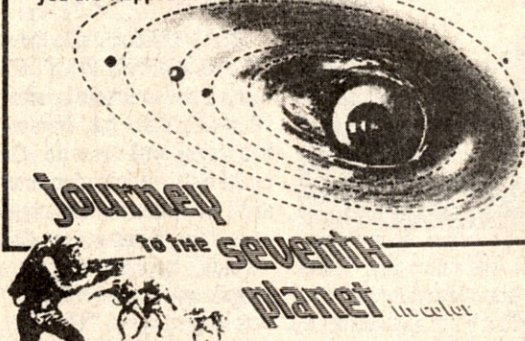
The **INVISIBLE INVADERS** (U.A., 59), his third for director Ed Cahn, is an underrated movie with John Carradine as a nuclear scientist zombie and Agar as Major Bruce Jay. Jean Byron and Robert Hutton co-starred. The startling sight of menacing reanimated corpses of men in business suits wasn't lost on George Romero. **RAYME** (Allied Artists, 60) was a family movie about a boy and a fish.

Producer/director Sidney Pink's **JOURNEY TO THE SEVENTH PLANET** (61, A.I.P.) was a color American/Danish sci-fi movie produced in Copenhagen, Denmark, where he had already made **REPTILICUS**. It was shot in "Cinemagic" (like Pink's **THE ANGRY RED PLANET**). A.I.P. added some tinted black and white scenes from Bert Gordon's **EARTH VS. THE SPIDER**. Although it's gained a following over the years for its bizarre special effects and animation (some by Jim Danforth) and **OUTER LIMITS** type alien mind control script (by Pink and Ib Melchior), mentioning **ANGRY...** to Agar just reminded him that

it was just another job. "Don't get me wrong, I'd love to play better roles... what actor doesn't? But, as long as the film follows the standards I believe in, I'm not concerned about the job that I've got. I just enjoy working."

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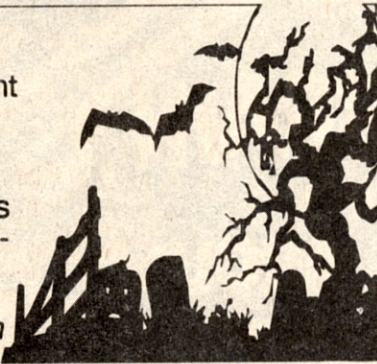


The rarely seen **HAND OF DEATH** (61) was a Twentieth Century Fox release directed by Gene Nelson (Berg) who went on to make two Elvis movies. Agar plays a good scientist who develops a gas he believes will stop nuclear war, but accidentally becomes a bloated monster that can kill by touching. It was filmed by Floyd Crosby and the cast included Joe Besser and Butch Patrick. "My wife had brought our son on the set and I nearly scared him to death in that costume! He was about 3 years old and he couldn't understand why my voice

was coming out of that face." In **LISETTE** (61, Medallion), a drama made in Florida, Agar plays a married newspaper editor who falls in love with a "beautiful Eurasian woman" (Greta Chi) who had been imported as part of a publicity gimmick. R. John Hugh was the producer/director/writer. Agar even sang the theme song written by Les Baxter. "I've been known to do some singing in my life. It's something I've never really pushed. John Hugh had heard me sing around the set and he asked me to do the title

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song. He did just a couple of movies. I think he did one with Cliff Robertson's wife. John had gotten in touch with my agent and I ended up going down to Florida to do the film. I just did the film and that was it. I don't really know too much about him. He died a few years ago and I didn't even know about it."

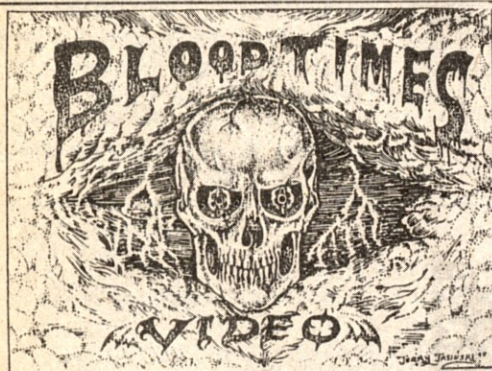
OF LOVE AND DESIRE (63, Twentieth Century Fox) was supposed to be a comeback film for Merle Oberon. It was directed in color and Cinemascope, at Oberon's home in Mexico by Richard Rush (PSYCHOUT). Steve Cochran, Curt Jurgens and Steve Brodie co-starred and Sammy Davis Jr. sang the theme song. Agar played an abusive ex-lover of Oberon, a nymphomaniac. "We filmed it at her villa. I was supposed to play a real mean guy who attacks her but I just couldn't do it. I held back on that scene; it was just the way I felt about it." Agar's past showed up in the epic THE VICTORS (1963) in World War II file footage. "Yes. With my first wife. (Shirley Temple). I guess they just took it out of a newsreel. Nobody ever said anything to me. I was eventually told I was in it."

THE YOUNG AND THE BRAVE (63, MGM) was a Korean war movie produced by A.C. Lyles. Agar appeared in 5 more A.C. Lyles films, all Paramount westerns, released from 64-66. He was just one among many stars in these quickly made, old fashioned movies. Some of the others were Rory Calhoun, Dale Robertson, Yvonne DeCarlo, Bruce Cabot, Kent Taylor, Scott Brady, William Bendix, Barry Sullivan, Virginia Mayo, Jane Russell, Terry Moore, Brian Donlevy and Dana Andrews. These actors were glad for the work. "I wasn't aware of them being unhappy about it. I've seen actor friends of mine today who

normally would have turned down lesser roles at certain points in their career, but are more than happy now to act in any production they're asked to be in. They love it! I ran into Virginia Mayo at a film festival in Utah about a year ago." The only actor in more of these movies than Agar was Lon Chaney Jr. "I haven't seen him in years." When told that Chaney had died in 1973, Agar said "Really! Oh my gosh! - He was a very quiet, nice guy. You know, a lot of strange stories come out about people and hit the headlines but, in most cases, that isn't the true nature of these people. Lon was a sweet, nice guy."

WOMAN OF THE PREHISTORIC PLANET? was a 65 Realart release directed and written by Arthur C. Pierce. The ambitious allegorical story took place on a time warp studio set outer space Eden, complete with an Oriental Adam and Eve that decide to name the new planet Earth. Wendell Corey and Agar were astronauts encountering a giant spider, giant lizards and man eating plants. Now it's a favorite on the Comedy Channel. "Oh, I remember that one! That's not one of my favorites either! Just another job for the money."

Agar starred in three Larry Buchanan movies next. They were made to order for an A.I.P. TV package. ZONTAR, THE THING FROM VENUS was a remake of Corman's IT CONQUERED THE WORLD (56), with Agar in the Peter Graves role. CURSE OF THE SWAMP CREATURE, with Francine York, was basically a remake of Ed Cahn's VODOO WOMAN (57) with a script by Tony Houston (who also played the Lee Van Cleef role in ZONTAR). CURSE is the one where Agar spends most of the time sitting in a chair chain-smoking cigarettes. These Buchanan



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monster movies are so uniquely mind-numbing that there's even a fanzine called ZONTAR, dedicated to revealing their true meanings. "(Laughs) No, I didn't know that. ZONTAR! I'll be darned. Larry was a nice guy but as a director he had quite a bit to learn. It's probably very unfair of me to criticize. I don't wish to put him down. He didn't know about things like "crossing the line." I'm not a director but I know that if you shoot a scene with someone looking to the left, if you reverse the camera angle he still has to be looking left. Larry didn't know about that."

According to Agar, ZONTAR was shot first (partially in a Dallas park), followed by CURSE OF THE SWAMP CREATURE (filmed in Uncertain, Texas - by the Louisiana border), then a third remake, HELL RAIDERS, a WWII story set in Italy (shot on Gordon "KILLER SHEWS" McLendon's ranch!). Around the same time (66-67) Buchanan also made 5 more A.I.P. direct to TV wonders: IT'S ALIVE, MARS NEEDS WOMEN, IN THE YEAR 2889, THE EYE CREATURES, and CREATURE OF DESTRUCTION. NIGHT FRIGHT is an obscure remake of an even more obscure (and lost?) film called THE DEMON FROM DEVIL'S LAKE, which was made in Texas in 64 by Russ Marker (THE YESTERDAY MACHINE). NIGHT FRIGHT (featuring an alien with a gorilla body) was produced by a Texas attorney and directed by Jim Sullivan, Larry Buchanan's assistant director! It was eventually released during the 80s in England on tape (as E.T.N. - THE EXTRATERRESTRIAL NASTY) and has played on USA cable as FRIGHT NIGHT. "Oh, that was done down in Texas. It was after the Larry Buchanan stuff... around 1966-67. I think I played a cop in that. I don't remember too much about it."

The only work Agar found after those career killing Texas features was a small role in Roger Corman's ST. VALENTINES DAY MASSACRE (20th Century, 67), but he at least was billed above Jack Nicholson. "Once again, it was just a job. I went out to his studio in west L.A. a couple of years ago. I wasn't doing anything for him, he happened to be in the same building and I ran into him. He's a nice guy." In 1969, Nixon appointed

Shirley Temple (Black) U.S. delegate to the U.N. and John Wayne cast Agar in small roles in three of his westerns: THE UNDEFEATED (20th Century, 69), CHISUM (Warner Brothers, 70), and BIG JAKE (National General, 71). Bruce Cabot (KING KONG) was also in all three films. Agar's entire part was cut from the American release version of THE UNDEFEATED.

HOW'S YOUR LOVE LIFE? (with Grant Williams and Mary Beth Hughes) was made in 1970 and received an X rating when released (in 77?). Agar was surprised to hear it even mentioned. "Oh! Oh boy. They snookered me there. I really don't know what that thing was all about! I didn't know what was going on in that movie. I wasn't aware of the other scenes they were going to add. I never did see it or pay any attention to it. My agent got me that one. The only picture I'll ever be embarrassed about was HOW'S YOUR LOVE LIFE. Thank God it was never released! I hope it doesn't even escape! (Laughs)"

Agar seemed to have disappeared during the early 70s. A 1971 article said he was working as a car salesman in L.A. and that he had been paid \$1000 for his last John Wayne film. He was 49. In 1972, Nixon appointed Shirley Temple U.S. Ambassador to Ghana. During the same ceremony, George Bush was made ambassador to China. Agar worked in more ill-fated features. DIE THE YOUNG (72), the last movie with Audie Murphy (directed by Sam Fuller?), and BILLY BLACK (73) are titles that may exist in some form. The R rated THE AMAZING MR. NO LEGS (75) was released somewhere, sometime by Cinema Artists (we have a poster). It starred a man with no legs in a wheel chair with built in rocket launchers ("DON'T CROSS HIM OR HE'LL CUT YOU DOWN TO SIZE!"). "(Laughs) There's a funny story about that! I did that movie in Florida. Two weeks after I came back, the check bounced! I never did get paid for that one. That guy who produced that was in big trouble with the IRS. The last thing I heard the cinematographer took that picture over and released it in Europe. Richard Jaeckel was in that."

JOHN AGAR - FILMOGRAPHY

TRYING TO FIND AGAR STARRING ROLES ON TAPE IS PRETTY HARD. SOME OF HIS BEST LOVED TITLES (THE ONES THAT USED TO PLAY ON LATE NIGHT LOCAL TV STATIONS ALL THE TIME) ARE UNOFFICIALLY ON TAPE, BUT SINCE A.I.P. AND UNIVERSAL HAVE BEEN RUNNING AROUND THREATENING PEOPLE WITH LAWYERS, WE CAN'T TELL YOU WHERE.

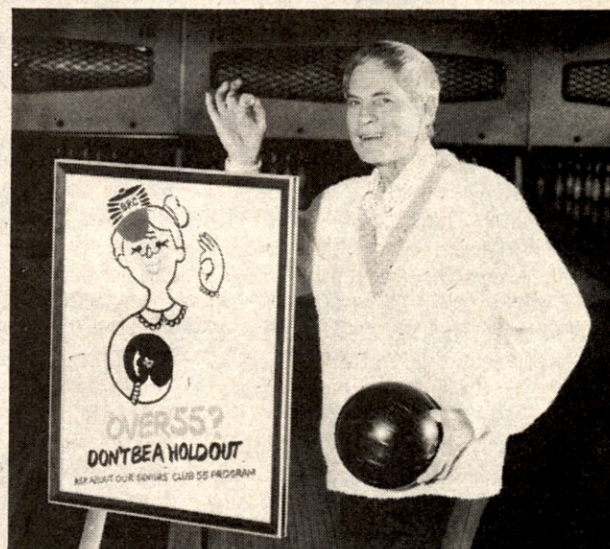
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- CAVALRY COMMAND (CAVALLERIA COMMANDOS) (RHINO) (US/PHIL.) (U.S. -63)
- ON G.E. THEATRE
- 58 THE BRAIN FROM PLANET AROUS (ADMIT ONE, RHINO)
- ATTACK OF THE PUPPET PEOPLE
- RIDE A VIOLENT MILE
- JOE BUTTERFLY
- JET ATTACK
- FRONTIER GUN
- 59 INVISIBLE INVADERS

John Agar's career was so dead that in 74, Forry Ackerman printed his obituary in Famous Monsters Magazine! - JOHN AGAR DEAD AT 52! - It wasn't just a mention, it was a six page feature (in FM #106). Nobody realized he was actually alive and well until he showed up as the New York District Attorney in Dino De Laurentiis' over-hyped KING KONG (Paramount, 76). "I read for the part in that film and got it. Other people read for it but they gave it to me...I don't know why. I was there when they shot the scene of Kong lying dead between the World Trade Center buildings. That thing was tremendous! I had the chance to meet and work with Jeff Bridges and Jessica Lange on the set but I haven't seen them since." Agar wasn't fooled by Dino's hype though. "It didn't touch the original." A while later, a JOHN AGAR'S LAND OF KONG (!) amusement park opened in Arkansas. "(Laughs) Yes, in Eureka Springs, Arkansas. A friend of mine who's now deceased, Ken Chilles, he bought this place that a farmer had built up with a bunch of dinosaurs and stuff like that on it. They wanted to build a King Kong and refurbish the existing dinosaurs there. They looked like cartoon characters, instead of what they would actually look like. It was like Walt Disney went down there and did them. Ken contacted a guy in Texas to build this Kong for him. The place was eventually called "John Agar's Land of Kong." I just let him use my name. I think it's still there. I've never seen the actual place in person, only photos. He was a friend and I just let him use my name. I guess he figured, since I was in KING KONG it had some relevance."

During the years offscreen Agar did promotion for Brunswick Senior Bowling. "I've always loved bowling and I was approached by one of the managers of a Los Angeles bowling alley. He was down at the Hollywood bowling alley and he asked me if I'd be interested in being involved with Brunswick and promoting bowling for senior citizens. I would go around to different places during the year and try to set up senior citizen leagues. Sometimes they would show some of my films. We used to show SANDS OF IWO JIMA. One time we ran into some people who lost some loved ones during that war and we thought, 'Boy, we better pull that baby.' So they started showing SHE

WORE A YELLOW RIBBON. I would just go out and bowl with them. I did a bowling promotion tape for them too. I haven't done that in a number of years. I don't even bowl anymore. My son does. We just gave it up. We got tired of it. I still golf though. I've been golfing since 1928...just a couple of minutes ago, huh? (Laughs)"



PROMOTING BRUNSWICK SENIOR BOWLING.

In 1980, Agar was nominated for "the worst actor of all time" in "The Golden Turkey Awards", but Richard Burton won. John Agar returned to acting in 84. "For about 8 years I just didn't care. I got back involved because of a friend of mine, Jim Davis, who played Jock on DALLAS. When he passed away, his wife Blanche wanted to do something with her time so she decided to become an agent. And so, Jim Brown, the guy who was on RIN TIN TIN, Forrest Tucker, myself and Foster Brooks signed up with her. I just figured, "Hey, I'm in a different age bracket now. There are parts for people in my category. I could be a character

- ON PERRY MASON
- 60 RAYME
- ON RAWHIDE
- 61 HAND OF DEATH
- LISETTE
- JOURNEY TO THE SEVENTH PLANET
- (US/DENMARK)
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- 71 BIG JAKE (PLAYHOUSE)
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- 84 ON HIGHWAY TO HEAVEN
- 88 MIRACLE MILE (HBO)
- PERFECT VICTIMS (ACADEMY) (HIDDEN RAGE)
- 89 ATTACK OF THE B MOVIE MONSTERS (FILMFAX)
- 90 NIGHTBREED (MEDIA)
- FEAR (SHOWTIME)
- 91 PERFECT BRIDE

MORE TV:

POLICE STORY, CHARLIE'S ANGELS



actor." My first shot was in Michael Landon's *HIGHWAY TO HEAVEN*. It was a story about the Lone Ranger. I had done some TV back in the sixties and it was great to be doing it again."

MIRACLE MILE (Tri Star, 88) was a pretty amazing nuclear end of the world movie set in L.A. Agar had a good role as a grandfather who hadn't spoken to his wife in years. "As for *MIRACLE MILE*, I just read for the part and the writer/director Steve DeJarnatt hired me. I thought it was a good film. I enjoyed working with those two kids Anthony Edwards and Mare Winningham. I think the subject matter of *MIRACLE MILE* was not very well received. I think they made a big mistake releasing it when they did. It got lost around *BATMAN* and *GHOSTBUSTERS II*. It got swallowed up."

HIDDEN RAGE (88) was released direct to video. "That's a wild one! The subject matter in that thing is unbelievable. It's about a guy who has AIDS and he's out to destroy anybody and everybody. He drives a truck with the belongings of two models from New York. He rapes one of the girls and tells the other one he'll be back for her later. I play a neighbor out walking my dog. I don't really see anything but his truck. That's about all I did in the film. I never heard about it coming out." *ATTACK OF THE B MOVIE MONSTERS* was a 60 minute video comedy featuring Gloria Talbot, Robert Clarke and others. "They shot that scene in my living room. When I saw the video tape I thought it was kinda cute."

FEAR (starring Ally Sheedy), debuted on Showtime last year. "I play a psycho killer in that one. In the beginning of the film you see all this hazy photography and that's one of the scenes I'm in. This psychic is visualizing all about me and she's telling the police where I am. Finally, I'm driving a car with a young girl manacled in the back and I arrive at this bar. I take her out of the car and the psychic pinpoints where I am. The cops show up and find me in the bar with a pair of shears held up to this girl's face. They burst the bar doors open and I

run to reach for a gun....and they squib me! They squib me three times on the left and three times on the right. When I get shot I threw myself into the work bench and went up high; I figured I'd come down on my arms to roll over and die on the floor, but I missed! I came down on my ribs! They were sore for about three weeks, but I wouldn't tell anybody. I don't know what happened to that film."

"Then, I did *NIGHTBREED* (20th Century, 90). It's a real slasher kind of movie. I never did see the whole script, all I saw was my part. I think the reason my character was in there was to explain the story. There are various ways to kill the Nightbreed. Some are killed with fire, some with guns..but they didn't explain that. That's the reason they had Cronenberg come into this gas station in the boondocks. I'm the old man out there petting his dog, but it's really a coyote. I saw the movie and I think they went for too much slash and not enough story. But, once again, I'm no judge of what the public wants. I thought he (Barker) was a nice guy. So is David Cronenberg. "I tell ya, my wife and I used to go to the movies every week. I haven't done that in a long time. We haven't been to the movies in about 10 years. I went to see *NIGHTBREED* because I wanted to find out what the heck it was all about. Most of the movies out there aren't to my liking. I just finished doing a film a couple of weeks ago where I played a 90-year old man. It's called *PERFECT BRIDE*. I had a ball on the set and they seemed to like what I did. I've got a couple of (other) things in the works but I never like talking about them till all the deals are firm'd up." When asked if he's been happy with his career, John Agar responded: "That's the same thing as people asking me, "What's your favorite movie?" My answer is...and I'm not being flip about it..."I haven't made it yet."

Dennis Daniel would like to thnk Forry Ackerman for putting him in touch with John Agar and Steve Dolnick. Thanks to Dennis McHaney, David Kilough, and Vince Bonauoglia too.



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H. G. LEWIS



DAUGHTER OF THE SUN (Something Weird, 62)
D/cinematographer H.G. Lewis, P/sound David F. Friedman

This was Friedman and Lewis' first Miami movie. Rusty Allen stars as teacher Pamela Walker. She defends herself during an emergency school board meeting (in a suburban living room) because she had posed for "Nudist Life Magazine". One impressed younger teacher (Jerry Eden) joins her at the Sunshine Nature Camp, where there's "no immorality or lewdness" and the black and white movie miraculously turns to full color. Pamela strips in a room (but leaves her high heels on), then introduces him to other nudists, who play volleyball, and lounge on rubber rafts. They fall in love and play golf (with clothes on). Back at the camp, they shower, swim and play volleyball in the water. After she learns that she can keep teaching, keep him, and stay a nudist, everything turns full color. Friedman says Allen was a gorgeous 17 year old lesbian, brought to him by famous photographer Bunny Yeager. You can read a lot more about Rusty (and Jerry Eden) in Friedman's book.

(SANTA VISITS) THE MAGIC LAND OF MOTHER GOOSE (Sinister, 67) D/cine. H. G. Lewis, P J. Edwin Baker

This whole (color) movie is a filmed amateur stage play with canned music added. If you've ever seen those great silent fantasy shorts by George Melies, **MAGIC LAND...** looks like an incredibly long, very bad imitation of one of them. There is some (intentional) humor in the wrap-around segments, added for a timely Christmas release. A skinny Santa ("Heh Heh Heh!") talks until he falls asleep in the intro and becomes hysterical and

looses it at the end ("Ho Ho!..He He!..Ha Ha!..."). Kinda scary. King Cole talks to everybody, he talks to us, and he talks to a balloon. A witch shows up and yells, "I Hate everybody!...None of you will be happy!" and "freezes" everyone. "Merlin The Magician's" long boring stage magic show uses some optical tricks to help it along. He levitates Sleeping Beauty and puts swords through a life size raggedy ann doll (with a death-head face!). A mention of the (copywritten character) Casper the Ghost was electronically altered to avoid lawsuits. This is the worst Lewis film I've seen (so far). I dare you to sit through it.

ENGLAND

ROOM TO LET (Parker Riggs, 49) D/S Godfrey Grayson, P Jimmy Sangster, S John Gilling

This interesting early Hammer mystery (based on a BBC play) stars Valentine Dyall (also in **QUEEN OF SPADES**, **HORROR HOTEL**, **THE HAUNTING...**) as Dr. Fell, a mysterious and nosy early 20th century bearded lodger in a top hat and cape, who might be Jack The Ripper. A reporter called Curley (Jimmy Hanley) relates the story in flashback. The doctor, who had escaped an asylum fire orders around the houses' crippled owner Mrs. Musgrove and her daughter (Constance Smith, a beautiful actress who returned in another Jack The Ripper movie, **MAN IN THE ATTIC** in 53). Curley solves the case. Or did he? Grayson also directed the Dick Barton movies for Hammer. Gilling directed many features including **THE GAMMA PEOPLE** (55) and **THE FLESH AND THE FIENDS/MANIA** (60).

ROCK YOU SINNERS (Dark Dreams, 57) D Dennis Kavanaugh, P B.C. Fancy

Joan Collins' sister Jackie, now a famous trash novelist, co-stars in this early rock and roll movie. All the songs have bad cliché lyrics about rock and roll, but the music (by Art Baxter and his Rockin Sinners, Tony Crumbie and his Rockets, and others you never heard of) is pretty swingin', sax-drivin and Bill Haley-inspired. The plot is about a radio DJ and his hip writer friend planning a rock TV show. Jackie works at a record shop where the first Haley LP hangs on the wall. There's a sappy dream sequence, a Brazil Expresso calypso club, and a great documentary style look at what a giant old British dance hall was like. **ROCK** is available on a double tape with **SWEET BEAT** (reviewed last issue).

(NAKED) AS NATURE INTENDED (Something Weird, 61)
P/D/S/act Harrison Marks

This is the best looking nudist movie I've seen. It's a historical travelog in excellent color that takes you on a narrated tour of Somerset, Lands End, the ancient fishing village of Clavelly, and

even Stonehenge and shows the gorgeous platinum blonde Pamela Green naked (as nature...). Three city women on vacation meet up with two blonde gas station worker/nudists. Soon all five are frolicking and swimming naked on various beaches and visit the Sun



PAMELA GREEN

Club at Cornwall. Marks appears as various characters they meet on the way. Pamela Green (PEEPING TOM) seems to have been sort of the Betty Page of England. In this film, she plays ping pong, relaxes on a hammock, takes a shower and swings on a swing, always naked (as nature...). The only real disappointment is that Marks missed the opportunity to have his stars naked at Stonehenge. NAKED was released in America by Crown International.

ITALY

THE WITCH (LA STREGA IN AMORE) (Sinister, Something Weird, 66) D/S Damiano Damiani, P Alfredo Bini, S Ugo Liberatore

An older Mexican woman living in a big old house, hires no-good playboy Richard Johnson (THE HAUNTING) to translate a library of erotic memoirs written by her husband (embalmed in a glass case). Gian Maria Volante (A FISTFULL OF DOLLARS) is the unhinged previous librarian ("I'm in a living hell and I love it!). They both have to be around the sexy young daughter, Auro (Rosanna Schiaffino) who keeps disappearing. Johnson says, "She's my ideal girl, a liar and corrupt!". Mind games, madness, murder, drugs and other surprises should keep you interested. It's all based on a Mexican novel by Carlos Fuentes. This effective adult-themed black and white horror movie reminded Mia of Calvin Klein "Obsession" ads and made me think of PERFORMANCE. Damiani returned to horror with AMITYVILLE II: THE POSSESSION.

THE CHURCH (Southgate, 88) D Michelle Soavi, P/S Dario Argento, S Franco Ferrini

Originally planned as DEMONS III, CHURCH starts with an interesting historical prologue showing Teutonic knights slaughtering "witches" in a pit sealed with a big cross, where a huge Gothic cathedral will later stand. Like the DEMONS movies, most of this one takes place in one haunted location where people are trapped and killed, but CHURCH is a lot

slower, more serious, and at 102 minutes, maybe too long. The church, filled with tourists, priests and a fashion camera crew, seals itself (like in LAND OF THE PHAROAHs). Argento's daughter Asia stars as Lotte, the caretaker's young daughter, the only character who knows how to escape. The dead rise again, a demon is seen briefly (in a ROSEMARY'S BABY inspired scene) and other things that don't necessarily make any sense happen, but it all looks impressive. Wish we could see it in a theatre. The cinematography, art direction and music (by Keith Emerson, Goblin, and themes written by Phillip Glass!) are all typically excellent. Filmed in Rome, Hamburg and Budapest, it's available in an unrated and a slightly edited R rated version. Argento and 33 year old Soavi have also finished THE SECT.

BLACK CAT (RCA/Columbia, 90) D/S Luigi Cozzi

Here's another horror movie about making a horror movie, full of Mario Bava/Dario Argento movie references that fans will enjoy and lots of shock effects. An early line is "That man is no director, he's a butcher!" Ann is a pregnant actress whose husband Mark directs "spaghetti horror" movies. Another actress (Carline Munro) lives with the scriptwriter. Together they discuss SUSPIRIA and plan to make "Out Of The Depths", about the witch Livana ("the third mother") who shows up in various disguises to kill and manipulate. Brett Halsey appears as a mean, wheelchair bound producer in a haunted house. There are lots of confusing dream sequences and guts from a TV. Black cats are frequently shown to justify the title, lightning strikes a lot, and part of "Radar Love" is heard. The hard to believe cosmic Cozzi ending involves control of time, space (and 2001).

MALCOLM MCDOWELL

MOON 44 (Live, 90) P/D Roland Emmerich, P/S Dean Heyde, S Oliver Eberle

The plot of this futuristic industrial space prison movie is basically young intelligent boys vs. musclebound lunkheads. Everything is very sweaty, smokey and claustrophobic. Michael Pare plays Stone, an expressionless undercover agent/ helicopter pilot who smokes and reads a lot. One boy hangs himself after being raped in the shower (offscreen). McDowell is the suspicious Major Lee. Lisa Eichhorn is the only female on board. Stephen Geoffreys (976-EVIL) sells drugs. Roscoe Lee Browne stays on Earth. This expensive production was filmed in Germany.

DISTURBED (Live, 90) D/S Charles Winkler, P Brad Wyman, S Emerson Bixby

Dr. Russell (white haired Malcolm McDowell) runs a mental hospital where he occasionally drugs and rapes female patients. Sandy (Pamela Gidley) is an angry, suicidal new ex-model patient who doesn't like him much, ("You lousy mother fucking, cock sucking prick!...") With the help of a faithful patient (the always good Geoffrey Lewis) he kills her but she seems to come back and haunt him. McDowell has his moments: an impressive, spinning freak-out scene and a great sex nightmare, where the naked woman on top has no head! Some EVIL DEAD style tricks (like a hypodermic needle flying through the air) and good cinematography help, but this movie is filled with cliché nuts, a midget, and an ending that doesn't make sense. Clint Howard

(brother of Ron) plays a crazy, bearded, comic relief flasher and the head nurse is played by Amy Irving's mother Priscilla Pointer (Steven Spielberg's former mother-in-law). Winkler, the son of Irvin Winkler (producer of ROCKY), directed in Colorado. The irritating "it's only a movie" ending features the director's voice yelling "Cut it!"

SEVENTIES



IMPULSE

STARRING

WILLIAM SHATNER RUTH ROMAN

Harold "Odd Job" Sakata

IMPULSE (I.V.E., 74) D William Greffe, P Socrates Ballis, S Tony Grechales

What a find! William Shatner is Mathew Stone, a creepy, lying, seductive psycho gigolo hustler with sideburns, a scar, and white flair pants. A perfect cliché black and white flashback shows how as a kid he defended his mother by running a samurai sword through a tattooed drunk (William Kerwin!). Another flashback shows him crying while strangling a woman then sinking her car (a la *DEMENTIA* 13). He seduces a widow (Jennifer Bishop from *Al Adamson* movies) whose best friend is played by Ruth Roman. Only the woman's bratty precocious little blonde daughter (Kim Nicolas, who is perfect in the role) knows what a creep he is. Shatner/Stone runs over a dog, hangs Harold ("Oddjob") Sakata, and says things like "People like you should be ground up and made into dog food!" The video print is scratchy, but *IMPULSE* has excellent clever cinematography and editing and is the most enjoyable of Greffe's made in Florida movies I've seen so far. It's a sleaze classic.

IN YOUR FACE (ABAR) (Xenon, 70-something) D Frank Packard, P J.P. Joshua, S James Smalley

Here's another previously unknown wonder and this print is excellent. Originally billed as *ABAR (THE BLACK SUPERMAN)*, it's a very ambitious (and political) curiosity item. A nice middle class black family moves to the suburbs and encounters insults, screams and worse from garbage throwing whites. A black biker gang riding Harley's comes to their rescue. Their leader Abar (Tobar Mayo) is a militant bald kung fu fighting admirer of Malcolm X. He has political debates with the doctor dad (J. Walter Smith), who prefers Martin Luther King. After the death of his kid, the doc convinces Abar to drink a serum that has already made a rabbit indestructible. Abar develops psychic powers and makes a hooker beat her pimp, then makes corrupt cops fight each other (by *The Watts Tower*). He has a vision of Christ and causes a storm and creates rats and snakes to attack racist whites. This movie uses imitation *SHAFT* music and is very low budget (a hand held microphone is visible in one scene) but the serious script makes it more of an admirable morale booster than an exploitation movie. The doomed little boy even has a happy dream sequence with Abar appearing as a cowboy hero.

CHRISTOPHER PLUMMER IN CANADIAN DRUG MOVIES

MINDFIELD (Magnum, 89) D Jean-Claude Lord, P Tom Berry, Franco Battista, S William Deverall

Michael Ironside (*SCANNERS*, *TOTAL RECALL*) is a troubled, divorced Montreal man with memories of shock treatments. Christopher Plummer (the John Carradine of Canada) is Gregory, a Hungarian doctor who, under instructions from the C.I.A. had experimented on people and "hit them up with LSD and burned their brains" to make them killers. The search for the truth leads to sex with a lawyer (Lisa Langlois from *THE NEST*), suicide, an undercover porno shop, a junkie artist and gangsters who kill a man by pushing his eyeballs in with thumbs. It all ends in a huge auditorium where hundreds of striking cops come to the rescue, followed by a reference to Lee Harvey Oswald. The LSD idea is wasted, by not having any interesting visuals. Director Lord also made *VISITING HOURS* with William Shatner and Ironside.

RED BLOODED AMERICAN GIRL (Prism, 90) D David Blyth, P Nicolas Stiliadis, S Alan Moyle

Here's one from Toronto, with Plummer as Dr. Alcore, at one of those modern research institutes (so common in post-Cronenberg Canadian films), developing an addictive vampire virus. He hires hero Andrew Stevens, who has created a "designer extasy" adrenolyn spray and used it on himself. Blonde Heather Thomas (from *THE FALL GUY*) becomes infected after a bite and starts sucking her own blood. She ends up in a padded cell acting like Renfield, then escapes and gets manic and trashy in stiletto heels, and black leather clothes, looking for nourishment. After Stevens shows up decked out like a ghostbuster and cures her with a blood transplant, she reverts to normal (even her hair and makeup changes!) Kim Coates, as a vampire assistant is in the scenes with the most sex and blood. Director Blyth (*DEATH WARMED UP*) is from New Zealand. Scriptwriter Moyle directed *TIMES SQUARE* and *PUMP UP THE VOLUME*.



WILLIAM CASTLE

FANG TRAILERS Vol. II

There are 15 essential William Castle trailers on this compilation. They range from his first horror movie *MACABRE* (58) to his last *SHANKS* (74). Castle himself appears in six of them. For *HOMICIDAL*, he interviews patrons at the premiere in Youngstown, Ohio. He explains the punishment poll for *MR. SARDONICUS*, and warns us about *THE TINGLER*. The most amazing trailer is for a movie Castle produced, *ROSEMARY'S BABY*. The frightening trailer was probably directed by Polanski himself. This comp would be worth just for Castle, but there are 33 more exploitation trailers on it! Just some of them are for *MAD DOCTOR OF BLOOD ISLAND*, *GHETTO FREAKS*, *SUCCUBARE*, *SATAN'S SADISTS*, *DR. TARR'S TORTURE DUNGEON*, *LET ME DIE A WOMAN*, *I DRINK YOUR BLOOD*, *BLOOD DEMON* and *POINT OF TERROR* (*BIRD WITH THE CRYSTAL PLUMAGE* re-issue). A bargain.

FEEL GOOD MOVIES

ETERNITY (Academy, 90) P/D/S/act-Steve Paul, S/star John Voight, S Dorothy Kostner Paul

It's hard to figure why, after years off screen, Oscar winner Jon Voight would co-write and star in this preachy illogical flashback-filled feel good fantasy movie that tries to be the new *BILLY JACK*! I'd consider the concept of reincarnation, but all

the characters in the medieval British scenes of *ETERNITY* somehow show up in modern day America reincarnated as similar characters. Voight plays an honest cosmic morning TV host and studio owner. He's a friend to the Indians, rides a white horse, and says, "Let's live in peace and harmony". At one point his old self gets to comfort and advise him modern self. Armand Assante and John P. Ryan are the villains. Voight's reincarnated true love (Eileen Davidson) is naked in the flashbacks and has sex standing up (with her clothes on) with Assante. It all ends with religious imagery as the whole country rises up against rampant corruption. The oddball cast includes Wilford Brimley ("It's the right thing to do"), Kaye Ballard, Lanie Kazan, Charles Dierkof and Frankie Valli as Guido(!). Young do it all Paul (the Frank Capra of the 90s?) also made *SLAPSTICK OF ANOTHER KIND* (82) starring Jerry Lewis. His parents co-produced and his mother co-wrote *ETERNITY*.

SOULTAKER (A.I.P., 90) D Michael Rissi, P Eric Parkinson, Connie Kingrey, S/star Vivian Schelling

Martin Sheen's brother Joe Estevez plays the lovesick mystical title character in a long black coat. He can vanish at will and works for "the angel of death" (Robert Zdar with long hair). The sight of the cartoonish pair, both with heavy eye shadow, was too much for me. They resemble a moody rat man hanging out with Rondo Hatton's professional wrestler son. Anyway, the movie is about two teens, the mayors daughter Natalie (writer Schelling) and her ex boyfriend (Gregg Thompson) who hangs out with a coke dealer. They die in a car crash, but continue to exist in a sort of half life. They have to get back to their bodies in time and the Soultaker wants to spend eternity with Natalie. Some interesting things happen, but this is a tame sort of romantic movie (when someone swears they say "frickin"). Bullets can't kill Estevez, but he can be knocked out. One character exclaims: "Led Zeppelin was wrong, man! There is no stairway to Heaven!" Filmed in Mobile, Alabama.

LINDA BLAIR

MOVING TARGET (Southgate, 90) D/S Marius Mattei, P/S Josi W. Konski

Linda Blair fans beware! In this Italian made-in-Miami movie, the *REPOSESSED* star has a useless role as a jilted doctor/girlfriend. The real star is Janine Linde, a young blonde who takes her clothes off at every possible opportunity. She has amnesia after her boyfriend is blown away by a mysterious killer biker wearing all black. She moves in with and seduces a tennis champ who she thinks is her father. A gangster (Stuart Whitman) is after her for a key to a fortune she unknowingly has. Capt. Morrison (Ernest Borgnine) investigates all the killings and a (badly dubbed) lady news reporter seems to be everywhere. This movie has lots of car chases and smash ups, a slow motion topless run on a beach, a disco scene, a great falling-off-a-balcony scene, plenty of dead people, and ridiculous (surprise!) plot twists. The cinematography is much better than necessary.

WITCHERY (Vidmark, 89) D Martin Newlin

David Hasselhoff is a photographer staying in an abandoned hotel on a "New England" island with a writer (Catherine Hickland) who is determined to stay a virgin. Pregnant Linda

PROM NIGHT (80), was a disco HALLOWEEN copy with Jamie Lee Curtis, filmed in Canada. In 87, some producers got the rights to the name and made HELLO MARY LOU: PROM NIGHT II, a basically unrelated, but wild effects filled "sequel". Now, in an attempt to create a female Freddie, we have a totally useless part III, a stupid teen horror comedy with no gore, no nudity (except for one guy), and worst off all, after the dumb

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trailers on the tape, you have to sit through an anti-drug spot! Mary Lou (Courtney Taylor), whose face is partially mutilated (sometimes) from the 1957 fire she died in, escapes from hell (filled with dancing girls in chains) with a nail file and terrorized Hamilton High again. She has (offscreen) sex with a surprised student named Adam, helps him get a touchdown, kills teachers and a janitor, and makes the principle cut his finger off. Adam buries all the bodies under the football field and tries to explain things to his girlfriend (Cyndy Preston from PIN). Producer Sager was an actor in H.G. Lewis movies and starred as THE WIZARD OF GORE! PROM NIGHT III was filmed in Toronto. PROM NIGHT IV started filming in the spring.

SOUTH AFRICA

BURIED ALIVE (RCA/Columbia, 88) D Gerard Kikoine, P Harry Alan Towers, S Jake Clesi, Stuart Lee

This modern mixture of several Poe stories, set in an "American" school for delinquent girls (!) is only worth it for the cast. Robert Vaughn stars as the celebrity doctor who runs Ravenscroft institute. Donald Pleasance is an eccentric scene stealing junk food eating doctor in a grey wig and bow tie. Karen Witter (from ALL MY CHILDREN) is the new blonde teacher. Ex porn star Ginger (Lynn) Allen is a tough, pot smoking inmate. The script wastes elements of "The System of Dr. Tarr and Professor Feather", "The Black Cat", and "The Premature Burial" and has guest star John Carradine (his last role) as a surprise walled up character. With a hand emerging

from a toilet, death by electric mixer, and a student who says, "This asshole has his dick in your brains and you don't even know it!" Unlike Kikoine's bizarre **EDGE OF SANITY** this one doesn't have much sex. Girls in a shower scene even have panties on. Not to be confused with the other recent **BURIED ALIVE** with Jennifer Jason Leigh (from MCA).

HOUSE OF USHER (RCA/Columbia, 88) D Alan Birkinshaw, P Harry Alan Towers, S Michael J. Murray

This new Usher has more going on than Roger Corman's 60 version did, but that doesn't make it any good. Oliver Reed whispers and gets nauseus a lot as the modern day Roderick Usher living in his castle in "England". Donald Pleasance plays his crazy scene stealing decrepit hunchback sculpture brother. Usher wants the American Romy Windsor (THE HOWLING IV), to help him carry on the Usher line, so he drugs her, rapes her and marries her (in slow motion) surrounded by severed body parts. A butler (who resembles Timothy Leary) ties up a naked man and puts a hungry rat on his dick. When the castle crumbles you can see the wires, as obvious doubles for Reed and Pleasance fight. Towers and Birkinshaw made their version of **MASQUE OF THE RED DEATH** around the same time.

HORROR HOUSE ON HIGHWAY 5 (Simitar, 86) D/S Richard Casey

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The CAT GIRL

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is stupid, very bad and boring. A guy in a Nixon mask kills people and a "Dr. Mabuse" (who thinks maggots are on his brain) and a retarded guy kidnap and drug female students. Characters wander endlessly through hallways in a house and discover bodies. The only reason somebody out there might want to see **HORROR HOUSE** is that writer Richard Meltzer (in a stand out performance) plays a drunk driver who dies in a fight.

REVENGE OF THE ZOMBIES (Fang, 43) D Steve Sekely, P Lindsay Parsons, S Edmond Kelso, Vam Norcross

One of Monogram's most entertaining, outrageous and star filled horror movies, **REVENGE** stars John Carradine as the evil Nazi Dr. Max Von Altermann, busy creating an (interracial) zombie army in a swamp near New Orleans. He also turns his dead wife (Veda Ann Borg) into a scheming thinking zombie. Robert Lowrey, Gale Storm, and Bob Steele play various characters in the complicated plot, but it's the black cast members that make it special. Mantan Moreland should have received at least 2nd billing. He falls for Rosella the pretty maid (Sybil Lewis) who works with Madame Sul-Te-Wan. Director Sekely (Istvan Szekely) was from Hungary. **REVENGE** could be considered a sequel to Monogram's **KING OF THE ZOMBIES** (41) which had Moreland and Madame Sul-Te-Wan in basically the same roles and Carradine in a small part.

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MORE STUFF



A GUNS VS. SEX STAR.

PSYCHOTRONIC simply doesn't have the space to include feature reviews of everything sent in for review anymore. Last issue we had a round up of mondo and documentary review tapes that were piling up around here. This time, here's a quick run through of underground, amateur, homemade, and various other unclassifiable videos. Sorry for taking so long to get around to some of these.

"Bob" Dobbs appears everywhere in **ARISE! THE SUBGENIOUS VIDEO** (Subgenious Foundation, 89). There are lots of well-edited choice snippets from old science fiction movies and TV commercials, plus Bob songs, Bob rap and footage of his 1984 onstage assassination on this unique tape. Altered footage, photos and audio tracks (and Mark Mothersbaugh) help explain Church Of The Subgenious theories on religion, politics, various conspiracies, and the end of the world. \$39.95 (ppd.) from PO Box 140306, Dallas, Texas 75214 or watch for it on Night Flight. **RAPTURE DREAMS** is a short (23 min.) film made by Dwayne Walker, an ex-Fundamentalist, who also acts. Alice, a free-thinking, pot-smoking young woman has Twilight Zone like "Rapture dreams" where everybody disappears. Only their clothes are left. She wanders around then talks about it with her religious roommate and a bible quoting boyfriend (Walker). \$33 (Ppd.) from Corinthian Pictures, PO Box 2463, Hollywood, CA 90078.

Paul Van Dan Elzan sells his 1990 **PSYCHO PAUL'S FILM FESTIVAL** as "Worst Cult Video". It's an overlong attempt at comedy, featuring do it all Paul and his (real) family. Paul talks in a creepy soft voice about his "brilliant" career, puts a needle through his nose, says his last name countless times and intros trailers for his productions like **DRUG FREAK MEETS SATAN** and **EVIL WIFE MUST DIE**. Sort of scary and fascinating in small doses. \$21.95 (ppd.) from 8631 Maiden Lane, Kansas City, MO 64114.

TALES OF FORENSIC MEDICINE (Demolition Films, 90) is a talk filled 30 min. mondo parody featuring Kim Thayil from Soundgarden. Director/writer... Rick Werner Fahr (who also made **ROCK AND ROLL MOBSTER GIRLS**) can be reached at PO Box 20747, Seattle, Washington 98102

GUNS VS. SEX (Deathtrip, 90) is a collection of four short 80s films by R. Kern (**MANHATTAN LOVE SUICIDES**). Girls fight on the floor, play with guns, and nipples are pierced. The longest and most interesting one (**THE EVIL CAMERMAN**) features "art" bondage (complete with dubbed in sobs) and a Rube Goldberg type device that rips off panties. Music is by Killdozer, Foetus and Cop Shoot Cop. Info from PO Box 1322, NYC 10009. **WHOREGASM** by Nick Zedd (also in **SEX VS. GUNS**) is a typical collection of (often altered) found footage of things like Hitler, a hermaphrodite, and porno plus some newly shot hardcore sex footage. It's followed by a narrated slide show of some guy shooting up and dying. The music by Sonic Youth is very good. From Penetration, PO Box 1589, NYC 10009.

FATAL TURN ON (88) and **NIGHT OF THE LIVING DEAN** (90) are two comic films on the same tape starring J. Brandon Hill. In **FATAL** (produced and written by Dan Somber), a syrum that makes lab mice have sex (then kill each other), is given to various mean characters by a lonely, despressed guy named Billy. The crazed lab mice are the visual highlight of this promising horror spoof. Director Taso Staravrikis has done effects work with Tom Savini. **NIGHT**, (introduced by a cigar chomping demon/businessman) features a guy eating cereal and trimming his nose hairs, a subway scene, a James Dean obsessed woman and someone playing Dean. It was directed by Hill. Available for \$20 from David Martin (who produced and wrote both) at 145 4th Ave. #8-M, NYC. 10003 or call 1 (800) 633-1748.

SLEEPOVER MASSACRE is a 1989 feature length vampire tape from W.A.V.E. Productions, a company that will videotape your script for money. Their productions resemble backwoods high school film student projects from Hell. This one, directed by Gary Whitson, features girl fights, long flashbacks, lots of talk, gore, shower scenes, cardboard walls that move, and a synth score that will drive you up a wall. Might be the perfect thing for a beer party. You can write W.A.V.E. at R.D. #4, Box 207, Centerton, New Jersey 08318 for info about their services or order this or other W.A.V.E. tapes for \$25 each. **FRANKIE AND HIS PALS** (Shasta, 90) is a silly, overlong horror comedy from Redding, Oregon. It looks like a goofy kid movie, but has lots of sex jokes and a gay Werewolf. The Frankenstein monster pisses on people, and in my favorite scene, farts a hole in a mountain. With a rap theme song, black and white flashbacks, and a monster band. The box says, "Comedy Of The Year" and "self imposed R". **THE SORE CERESS** (Private Moments, 90) is another Bobby Hollander X-rated tape. Rachel Ryan mixes potions in a living room and various characters (played by forgettable unknowns) appear for sex scenes then disappear.

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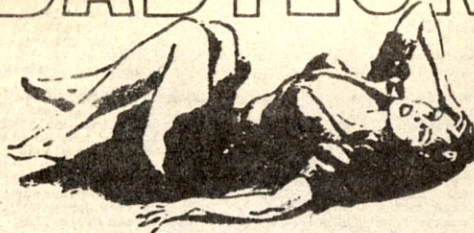
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DEATHSPORT

In PV #7, we printed a long letter from David Carradine about his interview. Part of it mentions Nicholas Niciphor who co-directed DEATHSPORT (78). Harry Susso was the pseudonym he used on the credits. Carradine wrote: "At one point he (Niciphor) physically attacked Claudia Jennings. I loved Claudia, as did everyone, and I beat up Nick for his pains. Jesse Vint would have done it if I hadn't". After Niciphor saw the issue, he wrote his own letter telling his side of the story. We weren't there and are not taking sides, we just think all this is more interesting than the movie itself. Claudia Jennings (Mimi Chesterson), Playboy's red haired Playmate of 1970, died not long after DEATHSPORT was released - in a car crash. (DS = DEATHSPORT)

The first thing I want to make 'perfectly clear', is that I DID NOT ATTACK CLAUDIA JENNINGS, or anyone else for that matter! And, the second thing I want to make 'perfectly clear' is that David Carradine DID NOT 'BEAT ME UP'.

This is the 'Death Sport' debacle as I lived it:

Sometime in Spring 1977 I was working with Joe Roth (now president of 20th Century Fox) writing 'OUR WINNING SEASON' for him at AIP.

Joe liked me and my work, and I knew I wanted to direct. I'd just finished U.S.C. Cinema School, M.F.A. '74, and had a few good student films to show. He took a film of mine, 'Shadows Of Death', a Samurai/Ghost 16mm film done in Japanese to his agent, Harry Ufland, to see. Ufland, who managed Martin Scorsese and Robert DeNiro and a host of other big talent, saw my films, called me into his office, and while I was standing there eating humble pie, called Roger Corman and on the phone got me the DS writing/directing job. I went directly from Harry's office to Roger Corman's and began meetings that day to write the script from a story they basically already had. They were in a tremendous rush on this project.

Roger was in a panic for the script because he had been delayed getting 3 drafts of the project done by Charles B. Griffith which for reasons of his own he felt he couldn't use. David Carradine was attached to the DS project as (I believe) the 5th of a five picture deal Roger had him tied to under contract. 'Death Sport' was supposed to be the 'sequel' to DEATHRACE 2000, but done on motorcycles. David was just then completing work on Ingmar Bergman's SERPENT'S EGG, as star of that film. David, Roger told me, was very reluctant to be involved in DS, because he now viewed himself, in light of that as yet unreleased film as another 'international boxoffice bonanza' like 'Steve McQueen'. Doing a cheapie Sci-fi movie for Roger just wasn't what Carradine had in mind anymore. And, certainly not for the pay Roger had him under contract for. So, I was told by Roger, the project was a 'problematical one'. We couldn't in fact be sure David would do the movie. But, if he did, we'd only have him for the bare minimum 21 days to shoot the film. Counting back from the day I was informed of this, I had less than 2 weeks to write and produce the film!

As I sat down to bang out the script, Roger set his people in rapid motion to cast the picture. Claudia Jennings was his choice. I had no idea who she was. In fact, not only had I never seen a film of Claudia's, I HAD NEVER SEEN A FILM OF DAVID'S OR ROGER CORMAN'S either at that point! These were the days before VCRs. If you missed a film at the

local theatre, you were out of luck. Getting a special screening from Roger to view DEATHRACE 2000 even was out of the question. Too costly. So, I had utterly no idea whom I was dealing with or what in fact was expected of me.

A little of my own background might be called for here. I was born in New York to a Norwegian refugee at the tail end of WWII. She gave me up for adoption and I was taken in by the Niciphor family in 1948. Not many years later, my father, N. M. Niciphor, who was Austrian, took his family with him back to Germany where he worked as an engineer tangential to the Marshal Plan building oil refineries. In short, I grew up in Germany and Switzerland at a time before Europe had television. I didn't see my first film on the silver screen until 1959! I didn't own a television upon which I might have seen Carradine in his KUNG FU series until after DS! So, when I did go to the movies in those days, I went to Kurosawa films, or films by David Lean. I never went to see 'B' movies. I didn't even know what a 'B' movie was.

The day before DS was to begin principal photography, Roger sent me with a copy of the script to see David at Carradine's home north of Malibu. Before I left Roger's office, Roger cautioned me that Carradine didn't like the script, and I should be as tactful as possible. After all, we still weren't sure Carradine would be honoring the contract. If I said something to offend him, David might use that to refuse to do the film.

I arrived at Carradine's home as ordered that morning. It was built on a hillside overlooking the Pacific, so you actually entered on the 2nd floor where the living room was. David was dressed in undershorts and busy twirling a martial arts device for exercise. I do not know the name of the device, but it consists of several solid bars of hardwood connected at their

ends together by chain links. By holding the central bar, David could manipulate the 2 outer bars such that they would rotate very rapidly. As I took a seat on the couch, he stood across the room from me, and while he began to criticize the script, he approached me. The closer he came, the closer came the twirling bars, until he stopped when he had both tangential bars to the central one twirling as fast as he could get them to go, as close as he could get them to my ears. The purpose of this was clearly to intimidate me, and he succeeded. When I appeared suitably ill at ease, he backed off, without ever having stopped in his overall criticism of the script. At that point, his dog entered from an adjacent room and shit a humungus pile onto the beige carpet a few meters from where I was sitting.

The dog was a female Newfoundland Retriever. It was black, and it was VERY LARGE! You can imagine, if you will, what 150 lbs. (?) of animal can produce in the way of 'waste'. Well, David was suddenly furious at the dog. He dropped the martial arts device, grabbed the dog suddenly by the base of its tail and the scruff of the neck, rubbed its nose in the pile of shit, then HOISTED THE DOG WITH A 'CURL' UP TO HIS CHEST, DARTED ACROSS THE LIVINGROOM TO AN

ADJACENT BALCONY WITH IT, AND THREW IT OVER THE RAILING OUT INTO THE BACK YARD!

Well, after that, frankly, I don't recall how the meeting went. I just politely took my leave as quickly as I could, and drove back to my humble apartment to do the rewrites he'd specified as quickly as as could. I spoke to my agent about my meeting with Carradine and he laughed. His feeling was, David had just been trying to impress me with who was really going to be running the show should DS ever in fact get to the shooting stage.

The film began. I was in Heaven. Years of poverty, years of hardship in the Army, all the doing without to get through film school at U.S.C. were all paying off! Then I finally was directing my first feature film! That feeling went to Hell on the 3rd day of shooting. The script was too ambitious; the shooting schedule too tight, and (though I didn't find out until a week later) the crew and the cast were largely sodden with drugs. Since I don't use drugs, and never have, I just didn't know what to look out



CLAUDIA JENNINGS IN DEATHSPORT.

for. That is, except for David. He was blatantly obvious about his drug use. He and his crew friends, who will go unnamed for obvious reasons here, would smoke hashish and marijuana openly on the set. Whether we were setting up a shot, whether it was lunch, or dinner, or whatever, if they wanted to smoke dope, they did so. Of course, I called Roger's office about it, but I was told (not by Roger) that he was too busy to deal with such 'minor' problems'. Roger was already angry with me about falling behind on the shooting schedule; he didn't want to hear 'why' I was having trouble. He just wanted me to get on with the job, or else would replace me (and this is just 3 days into the shoot) with Alan Arkush.

I continued to try and do my job. Delay after delay by the crew and cast kept causing the film to fall farther and farther behind the shooting schedule. I was having a particularly hard time with Claudia Jennings. In the mornings she was hyper. But, by noon she had a perpetual 'runny nose' and was no good for closeups. Often, her dialogue was slurred. And, I didn't have a clue what her problem was! Finally, one of the crew who was friendly to me and understood just what trouble I was in with Roger over the shooting schedule, told me the truth. Claudia had a serious cocaine problem. Not only that, but to ameliorate her drug problem, she was also drinking nearly a 5th of vodka a day! Armed with this information, I went to her dressing room, a Winnebago camper, and confronted her directly. She didn't even bat an eye! Yes, she admitted, 'I do cocaine.' But, she refused to believe it was inhibiting her performance. When I told her how I felt about drugs, and how it would be ruinous to her career if her 'problem' became public knowledge, she actually **LAUGHED IN MY FACE!** Then, she said, 'OK, I agreed to this', and immediately telephoned Roger's office, demanding to speak to him.

Roger got on the phone, and I told him exactly what the problems I was having on the schedule were caused by. I pleaded with him to come to the set and speak with David personally about drug usage. I told Roger that if I could get David to stop doing drugs, I could get Claudia to stop as well, and, maybe we'd get our film back on track. After all, we only had David for 21 days, I reminded him. "after that, David flies to Israel to do **CIRCLE OF IRON** for Sandy Howard. We either get this in the can, now, or forever hold our peace!" Reluctantly, Roger did agree to come to the set and have a chat with David.

In fact, Roger sent his administrative assistant, 4 ft. 10 inch 'Miss Singer', to speak to David on his behalf. The results were catastrophic! David flew into a violent rage, karate-kicked the set walls, the sliding glass doors into the warehouse where we were shooting, and then, dashed away in his Winnebago. And, there Carradine stayed. Hours went by, but he refused to return to the set. I called Roger again, and pleaded with him again to come help save his movie. After all, it was his money! Roger had already pre-sold the film all over the world, based upon a slick ad campaign that took advantage of **DEATHRACE 2000's** success. All we had to do was deliver a completed film, and he had a built in profit. But, without David, there would be no film.

The picture required Claudia Jennings to ride a motorcycle off-road. The bikes had been given phoney fairings for a Sci-Fi look, and they were **VERY NOSE-HEAVY**. They were hard to ride, even for an experienced rider, which Claudia was not. In any case, Claudia had no stunt double she wished to use; she always wanted to do her own stuntwork. I think that might have been a matter of personal pride. Whatever...On this day she was to ride her motorcycle past the camera at a high rate of speed. The dirt road was badly rutted, and as we shot the first take she came towards me and the 2nd camera crew **VERY UNSTEADILY!** I saw her having trouble and I yelled at her to 'STOP!' She did. When I got close enough to smell her

breath, I told her to get off the motorcycle! I said I would replace her with a 'double'! She refused to get off the bike. She was drunk, she was 'coked' to the gills and she was headstrong. And, **MOST IMPORTANTLY, DAVID CARRADINE WASN'T THERE!** If he had been, I could have used his help to persuade Claudia at this point, BUT, DAVID WASN'T ON THE SET! HE WASN'T EVEN A MILE AWAY! THE ONLY 2 MEN, BESIDES THE SECOND UNIT CAMERA OPERATOR, WHO WERE THERE WERE THE 2 STUNT MEN WHO HAD BEEN RIDING WITH CLAUDIA, ATTEMPTING TO STEADY HER. EVEN HER BOYFRIEND, 'GARY GRAVER' WASN'T THERE. So, this is what did happen next.

I took hold of Claudia by both hands, and I did in fact try to physically remove her from the bike. But, I did so **FOR HER OWN SAFETY!** After all, as absurd as the title had become by then, I was still the director of this



CLAUDIA JENNINGS IN **MOONSHINE COUNTY EXPRESS**.

farcial movie! If I had allowed her to continue, and she had killed herself, then **WHAT...??!** So, mad as I certainly was that her drug trip was ruining my movie, it was for her safety that I did in fact attempt to force her off that motorcycle. Jesse Vint wasn't there, Gary Graver wasn't there, David Carradine wasn't there. The two stunt men did finally come rushing over. While one big man held the bike, the other man helped Claudia off, and she ended the 'scene' amidst a rage of tears and 'invective'. So much for my 'attack on Claudia' Now, for David's (heavily implied) 'chivalrous' response when he claims to have 'beaten me up'.

Later that afternoon, in the presence of approximately 60 crew and cast, I directed David and Claudia in another motorcycle ride-by. This time Claudia was 'doubled'. We did (guessing) 4 takes. David kept having trouble steering the nose-heavy bike around a tight bend. Finally, we got the shot, and I turned and said, 'OK, let's move to the next setup!' I was walking to the far end of a grassy field for that shot, when I heard David yell, 'NICK!!!' I turned to watch him tearing off part of his costume as he was **RUNNING FOR ME!** in 1977 I weighed

139 lbs., and I weigh that today. I do not know fuck-all about martial arts, nor have I any interest in learning. When I saw Carradine charging me, I turned tail and beat a hasty retreat! David chased me to a gully, but by the time he cornered me there, I was already surrounded by **THE VERY SAME TWO STUNT MEN WHO HAD BEEN WITH ME WHEN I 'ASSAULTED' CLAUDIA.** And, they wouldn't let David near me.

David accused me **LOUDLY** of not caring about the film anymore. He never mentioned Claudia. He said I should take the shot again, and so, since he was obviously so adamant, I agreed. That seemed to end it. But, as I moved to return to the old location, back across the field, David tackled me from behind! Yes, indeed, David did in fact knock me to the ground where we did in fact roll around a bit, but he never hit me. In a matter of a few seconds, the two giant stunt men grabbed him, and unceremoniously hauled him off me. I subsequently beat a faster retreat to my friend's car, and was driven off the location site. As we were driving away, David ran after the car, and managed to throw himself bodily across the hood where he proceed to smash the windshield of my friend's BMW with his gloved fist. Still, I was lucky, the windshield held fast even though shattered, and we managed to escape back into L.A. where I immediately was taken to Harry Ufland's office for serious 'consultation' about what to do about David and the film.

Suffice it to say, Harry's advice was to finish the film and try and make the best of the experience, bad as it was. He phoned Roger for me, and while I was present, they discussed how I could continue without having fear of David attacking me again. A deal was worked out by which the two gigantic stunt men would protect me, and so, reluctantly, I returned to

become the smash success everybody at the time thought for sure it would be. After all, 'nobodies' like me do not publicly challenge 'stars' like David. I'm not rich, and I certainly couldn't have hired the 'weight' he could. So, I went back to work. And, then, David Carradine broke my nose.

It happened on a Wednesday, just three days before we were to end principal photography. I was looking through the lens of Gary Graver's camera on set while Carradine and a stunt man were practicing a fake fight. To put it mildly, there was still a huge amount of tension on the set because of the drugs, David's attack on me, and the fact that we were way behind the shooting schedule. So, I will never be sure whether or not, when I took my eye off that lens, and David hit me a karate fist in the right eye socket at the bridge of my nose, crushing the septum and breaking the bone under my eye, it was 'purposeful' or just an accident. In any case, I was suddenly in a lot of pain.

The associate producer took me to Queen Of Angels hospital where I was having my nose packed with wads and wads of cotton to stop the heavy bleeding when Roger Corman called. In no uncertain terms Roger told me that since we would be losing David in 3 days for the contractual obligation Carradine had in Israel with Sandy Howard, I would either have to leave the hospital and return to the set then and there, or be replaced as director by Alan Arkush.

Needless to say, after years of poverty, The Army, U.S.C. film school and more, I didn't want that to happen. So, broken nose and all, dizzy as I was and sore as hell, and afraid of Carradine as I was, I returned to the set where I continued to work almost without stop for the next 72 hours. I completed principal photography late that Friday night. The next morning one of the film's PA's picked me up at my apartment and drove me to a Beverly Hills surgeon who immediately operated on me to repair my nose. It took 3 hours. Workmans compensation paid for it. I had to wear a plaster cast on my face for the next six weeks until it healed. The surgeon said it would take at least one more operation to repair all the damage. I never went back.

Some weeks later, Carradine returned to L.A. from Israel. Roger called me and asked me back for some re-shoots with David to finish the film. At

first, I thought I could manage this. But, the closer the date came to actual filming, when I'd have to actually face David again, the more nervous I became. Finally, I decided to let Alan Arkush finish the film, and I wrote Roger a polite letter explaining my decision and thanking him for my 'big break'. At the time, I actually meant what I was saying. That was the end of DEATHSPORT for me.

In David Carradine's article rebutting Tom Rainone's, he insinuates rather directly that it was because I suffered 'shell shock' from a Viet Nam experience that I couldn't handle the pressure of making DEATHSPORT. In particular he mentions that many 'explosions' in the film that may have shaken me. That is untrue and absurd. First off, Alan Arkush directed ALL the explosion sequences; I was long gone by the time they were filmed. And, secondly, where does Carradine get the right to deride me for my experiences in war? After all, Carradine is an 'ACTOR' who plays tough. But, what war has he been in? Some famous actors have indeed faced combat. Men like Glenn Ford, a Marine Colonel in Viet Nam, and Jimmy Stewart who flew bombing raids over Nazi Germany. But what did David Carradine ever do? I mean, besides besotting his intelligence with a cornucopia of drugs, what the hell else 'brave' has he ever done? I don't doubt that he can kick my ass on a bad day with his karate stuff, but where does that give him a right to slander my service to this country? Or, what that service cost me? Shame on you David.

I don't direct movies anymore. DEATHSPORT was my one and only shot. But, once in a while, I do write one like FATAL CHARM, done, but not yet released by MCEG last year. Still, I NEVER visit the set. I'm told by producer friends that DEATHSPORT was just one of the earliest casualties of the 'Hollywood drug wars' that raged through the sets of many dozens of more prestigious pictures throughout the late 70's and early 80's. Well, I really don't know about that, I only know what I personally experienced, and that's what you just read. Thanks for letting me set the record straight.

- NICK NICIPHOR.

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SANTO VS. THE WITCHES (64)

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SUPERMAN (67)
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HOW TO MAKE A DOLL (68)
MONSTER FROM THE OCEAN FLOOR (54)
THE GIANT GILA MONSTER (59)
THE KILLER SHIRAZ (59)
ATTACK OF THE GIANT LEECHES (59)
THE ASTOUNDING SHE MONSTER (57)
FIRE MAIDENS FROM OUTER SPACE (56)
WAR OF THE SATELLITES (58)
BEYOND THE TIME BARRIER (60)
THE BRAIN THAT WOULDN'T DIE (59)
BEAST OF YUCCA FLATS (61)
LURRY THE LIVING (58)
THE LAST MAN ON EARTH (60)
THE MAN FROM PLANET X (51)
WEREWOLF IN A GIRLS DORMITORY (61)
CRY BABY KILLER (58)
HOT CAR GIRL (58)
JUST FOR THE HELL OF IT (67)

THE LONELY SEX (59)
ADVENTURES OF LUCKY PIERRE (61)
DIARY OF A NUDIST (62)
BOINNG (63)
LIVING VENUS (60)
SCUM OF THE EARTH (63)
THE GIRL, THE BODY AND THE PILL (67)
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NEVER TO BE FORGOTTEN

HARRY ACKERMAN (78)

"The dean of television comedy", Ackerman was a producer of *I LOVE LUCY*, *LEAVE IT BEAVER*, *DENNIS THE MENACE*, *BEWITCHED* and many, many others. His wife Elinor Donahue was a star of *FATHER KNOWS BEST*.

JOAN BENNETT (80)

Bennett (from Palisades, New Jersey) made her film debut at the age of six but began acting in films full time in 28. Her sisters were silent star Barbara Bennett and 30s star Constance Bennett. *BULLDOG DRUMMOND* and *THREE LIVE GHOSTS* (both 29), *MOBY DICK* (30), *THE MAN WHO RECLAIMED HIS HEAD* (34), *THE MAN IN THE IRON MASK* (39), and *GREEN HELL* (40) were some early features. During the 40s she formed a production company with Fritz Lang and her third husband Walter Wanger. She starred in four Lang films: *MAN HUNT*, *WOMAN IN THE WINDOW*, *SCARLET STREET*, and *SECRET BEYOND THE DOOR*. In 51, Wanger shot and killed her agent and served time. Later roles were for directors Max Ophuls, Minnelli, and Sirk. She was also in the first feature produced and



written by Roger Corman, *HIGHWAY DRAGNET* (54) and *WE'RE NO ANGELS* (55). She found new fame playing Elizabeth Collins Stoddard/Flora Collins in *DARK SHADOWS* (66-71). Most of the rest of her roles were horror oriented: *HOUSE OF DARK SHADOWS* (70), *THE EYES OF CHARLES SAND* (72, TV), Dario Argento's *SUSPIRIA* (76), and *THIS HOUSE POSSESSED* (81-TV). "The Bennett Playbill" was her 70 book about her acting family. Her daughter Shelly Wanger

became editor of Interview magazine in 88.

LILLIAN BOND (83) Bond began her acting career on the British stage, was with The Ziegfield Follies and was a Hollywood star during the 30s. Her films include: James Whale's horror classic *THE OLD DARK HOUSE* (32), where she was terrorized by Karloff, *THE PICTURE OF DORIAN GRAY* (45), *THE MAN IN THE ATTIC*, a Jack The Ripper movie, and William Cameron Menzies' *THE MAZE*, a giant frog movie in 3D (both 53).

PIERRE BRAUNBERGER (85) A French film producer since 1924, Braunberger produced *UN CHIEN ANDALOU* (28) by Bunuel and Dali and went on to back features by Renoir, Resnais and Goddard.

DON CHAFFEY (72) Chaffey directed hits for Hammer and Disney. Some of his films were *THE MAN UPSTAIRS* (59), *PRINCE AND THE PAUPER* (62), *JASON AND THE ARGONAUTS* (63), *ONE MILLION B.C.* (66), *THE VIKING QUEEN* (67), *CREATURES THE WORLD FORGOT* (70), *PERSECUTION* (74), *PETE'S DRAGON* (77), and *C.H.O.M.P.S.* (79). He also directed late 60s episodes of *THE AVENGERS* and *THE PRISONER* and many later US TV episodes.

JASON CHRISTMAS (Joseph Janovcsik) (49) A stand up comic and actor, Christmas was shot during a robbery in Manhattan. He appeared in *ANGEL HEART* (87) and *THAT'S ADEQUATE* (89).

DEE (Delecta) CLARK (52) A blues/rock/pop singer from



Arkansas, Clark moved to Chicago where as part of "The Hambone Kids" he helped make "The Hambone" a national novelty hit. ("Hambone" is similar to the later hits, "Bo Diddley" and "Mockingbird"). After singing with The Goldentones, he had 6 top 40 hits (59-61) on Abner and Vee-Jay, from "Nobody But You" to "Raindrops". He had a last hit England in 75 ("Ride A Wild Horse"). Clark died after a series of heart attacks.

STEVE CLARK (30) Clark was the guitarist for Def Leppard, the popular heavy metal group from Sheffield, England. Their "Pyromania" album made it to #2 on the U.S. charts in 83. The next year drummer Rick Allen lost an arm in a car crash. Clark had been in rehab and his death was blamed on the usual causes.

SERGIO CORBUCCI (62)

Corbucci directed over 80 features beginning in 1951. He was one of the best Italian directors of musclemans, western (and horror) films. He made GOLIATH AND THE VAMPIRES and DUEL OF THE TITANS (both 61) and THE SLAVE (62). He co-wrote and helped direct CASTLE OF BLOOD (63) and remade THE MAN WHO LAUGHS (65). Corbucci directed two of the earliest Italian westerns: MINNESOTA CLAY (64) with Cameron Mitchell and MASSACRE AT GRAND CANYON (63). Other westerns were the international

hit DJANGO(66), HELLBENDERS with Joseph Cotten and NAVAJO JOE with Burt Reynolds (both 67), THE GRAND SILENCE with Klaus Kinski and Vonetta McGhee and THE MERCENARY (both 68). SUPER FUZZ (79), shot in Florida, was one of his many comedies.

ROBERT (BOB) CUMMINGS (Clarence Robert Orville Cummings) (80) Cummings, from Joplin, Missouri, made his film debut in 35. In 42 he was in KING'S ROW, with Ronald Reagan, and Hitchcock's SABOTEUR. Some other films were: FLESH AND FANTASY (43), THE CHASE (46) with Peter Lorre, THE LOST MOMENT (47), HEAVEN ONLY KNOWS (47), an angel, THE PETTY GIRL (50), and Hitchcock's 3D DIAL M FOR MURDER (54). He played "Bob" on four different TV series: MY HERO (52-53), LOVE THAT BOB (55-59), as a swinging bachelor-girly photographer, THE BOB CUMMINGS SHOW (61-62) as a charter pilot/detective, and MY LIVING DOLL (64-66), as a psychiatrist with a sexy robot (Julie Newmar). He also showed up on THE TWILIGHT ZONE and many other shows. Some later film roles were in the original BEACH PARTY (63) and GOLDEN DRAGONS (67), filmed in Hong Kong. Cummings had five wives, 7 children and wrote a book about how to stay young.



BOB CUMMINGS AND KEY LUKE

ROALD DAHL (74) Writer Dahl, from Wales, hosted the short lived WAY OUT show in 61 and later hosted TALES OF THE UNEXPECTED in England (79-80). He wrote screenplays for YOU ONLY LIVE TWICE (67) and CHITTY CHITTY BANG BANG (68) and best selling children's books including WILLY WONKA AND THE CHOCOLATE FACTORY. Dahl's first wife was Patricia Neal who starred in THE NIGHT DIGGER (71) based on one of his novels. THE WITCHES, Nicholas Roeg's recent disturbing kids movie was also based on a Dahl book.

TAMARA DE TREAU (31) Although Stephen Spielberg tried to hide the truth, 31" De Treau starred as E.T. She was discovered in L.A. singing with a group called the Medflies.

RONNIE DYSON (40) After appearing on stage in HAIR and in Robert Downey's PUTNEY SWOPE (69), "If You Let Me Make Love To You" from the musical SALVATION went to #8 on the charts in '70. Other Dyson hits made the R+B charts. The singer (from Washington D.C.) died apparently due to the effects of drug use.

JOHNNY ECK (Eckhardt) (82) For years Johnny Eck was billed as "Johnny the half-boy", then "The Most Remarkable Man Alive!" In 32 he played a bird creature in TARZAN THE APE

MAN and had a great role in Todd Browning's classic FREAKS. Johnny was with Ringling Brothers Circus freak show, and was part of an incredible "saw-a-man-in-half" magic act with his twin brother Robert. He retired and lived in Baltimore, his home town. Known as a good natured, friendly man, he became a total recluse after being robbed and assaulted at home in 88.

RENEE FURST (62) An actress turned publicist, Furst helped distribute the Toho film RODAN (57) and promote THE 3-D STEWARDESSES (69). She later specialized in more respectable foreign hits but also worked on BUTTERFLY (81) and EATING RAOUL (82).

DEAN JAGGER (87) A stage actor from Lima, Ohio, Jagger made his film debut in 29 and was in over 60 features including many westerns. He starred in REVOLT OF THE ZOMBIES (36) and received a support Oscar for TWELVE O'CLOCK HIGH (50). He co-directed and starred in IT GROWS ON TREES (52), then was in THE ROBE (53), PRIVATE HELL 36 (54), X THE UNKNOWN from Hammer and ON THE THRESHOLD OF SPACE (both 56), FORTY GUNS (57), KING CREOLE, as Elvis' dad (58), ELMER GANTRY (60),

and **VANISHING POINT** (71). Many remember the older, bald character actor from exploitation and horror movies like **SO SAD ABOUT GLORIA** (73), **EVIL TOWN** and **END OF THE WORLD** (both 77), **THE GAME OF DEATH** (78), and **ALLIGATOR** (80). He was also a regular on **MR. NOVAK** (63-65) and was on **TWILIGHT ZONE**, **HITCHCOCK**, **KUNG FU** and many TV shows and movies.

NITA KREBS (85) 3' 8" Krebs (from Czechoslovakia) was a member of the Singer Midgets troupe. She was one of the lollipop league in **WIZARD OF OZ** and was in the cult western **THE TERROR OF TINY TOWN** (38).

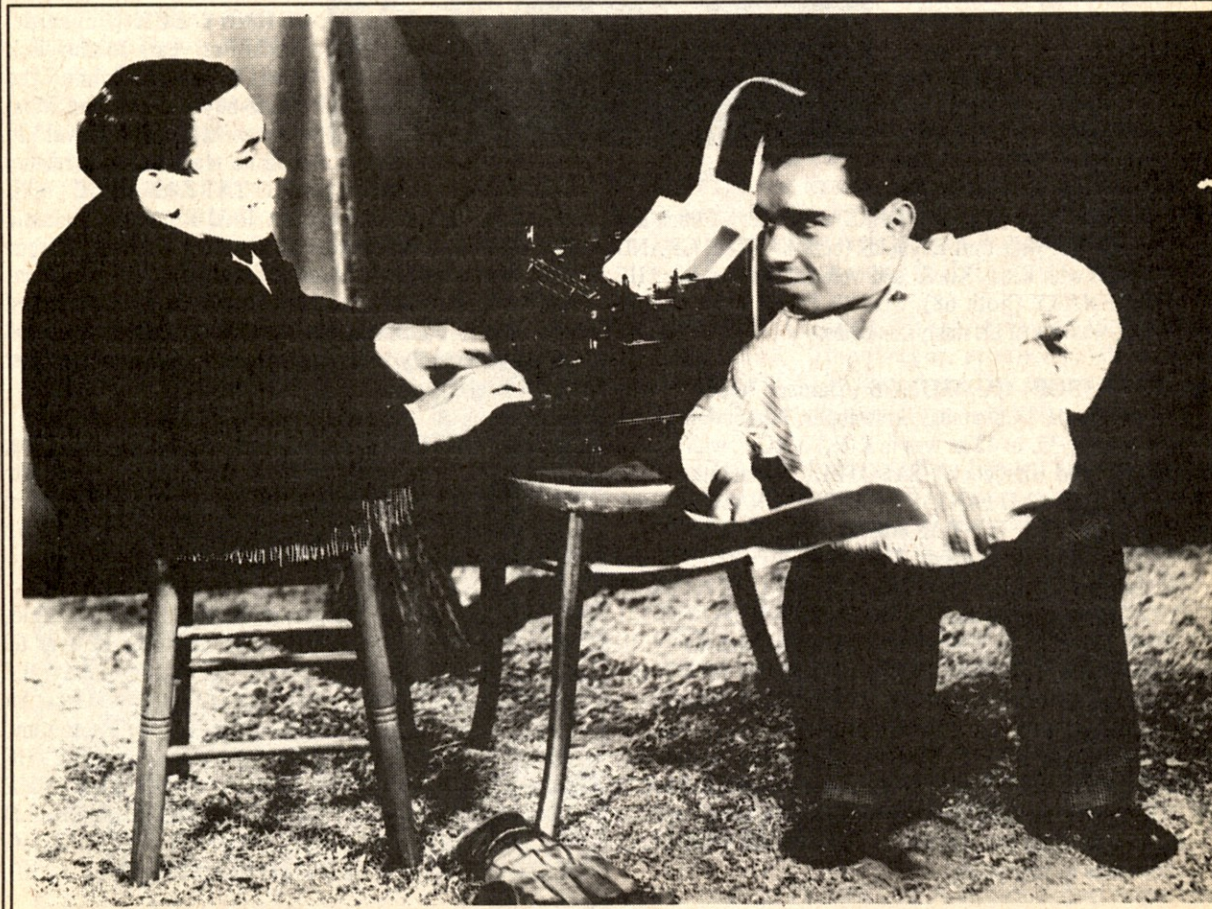
BERRY KROEGER (78) Kroeger was a radio and stage actor who made his film debut in 1948. He usually played villains in features including **GUN CRAZY** and **BLACK MAGIC** (both 49), **ATLANTIS THE LOST CONTINENT** (61), **HITLER** (62), **CHAMBER OF HORRORS** (66), **NIGHTMARE IN WAX** (69), **THE INCREDIBLE TWO HEADED TRANSPLANT** (70), **THE MEPHISTO WALTZ** (71), and **DEMON SEED** (77). Kroeger was on lots of TV shows, including appearances on the early series **LIGHTS OUT** and **INNER SANCTUM**.

NANCY KULP (69) She was in films: **SHANE** (53), **MOON PILOT** (61), several Jerry Lewis comedies..., but Culp, from Harrisburg, PA., was known her TV roles on **LOVE THAT BOB** (55-59) and **THE BEVERLY**

HILLBILLIES (62-71) as Miss Jane Hathaway. She was also on **THE TWILIGHT ZONE** and **HITCHCOCK**, and ran for Congress and lost in 1980. She died from cancer.

GLEN LANGAN (73) Most people remember Langan, from Denver, for one role, as Dr. Glenn Manning, **THE AMAZING COLOSSAL MAN** (57) who grew into a bald giant after walking into an A bomb blast. He was also a radio and stage actor whose film credits include: **THE RETURN OF DR. X** (39), **HANGOVER SQUARE** (45), **DRAGONWYCK** (46), **FOREVER AMBER** (47), **THE SNAKE PIT** (48), **MUTINY IN OUTER SPACE** (64), **CHISUM** (70), and **THE ANDROMEDA STRAIN** (71). His wife, Adele Jurgens from **ABBOTT AND COSTELLO MEET THE INVISIBLE MAN** (51)... retired in the 50s.

HARRY LAUTER (76) Lauter, from White Plains, N.Y., was on the syndicated series **WATERFRONT** (54-56) and starred in the series **TALES OF THE TEXAS RANGERS** (58-59). Some film roles were in: **ZAMBA THE GORILLA** (49), **FLYING DISC MAN FROM MARS** (50 serial), **THE DAY EARTH STOOD STILL** (51), **CANADIAN MOUNTIES VS. ATOMIC INVADERS** (53 serial), **IT CAME FROM BENEATH THE SEA** and **THE CREATURE WITH THE ATOM BRAIN** (both 55), **EARTH VS. THE FLYING SAUCERS** and **THE WEREWOLF** (both 56), **HELLCATS OF THE NAVY** with Ron and Nancy Reagan (57) **TARZAN'S FIGHT FOR**



LIFE (58), lots of 60s westerns, ESCAPE FROM THE PLANET OF THE APES (71), and SUPERBEAST (72).

LAWRENCE LOTT (40) An actor and acting teacher, Lott was in THE PHILADELPHIA EXPERIMENT (84), BLACKOUT (85), and many TV movies and programs. He died from A.I.D.S.

KEY LUKE (86) Luke was born in Canton, China and was raised in Seattle. He made his film debut in 1934 and went to a career spanning 7 decades in over 100 features. While at MGM he was in MAD LOVE, SHANGHAI, and THE CASINO MURDER CASE (all 35). From CHARLIE CHAN IN PARIS (35) to CHARLIE CHAN AT MONTE CARLO (38) he was #1 son Lee Chan in 9 Fox studio Chan films. He was in THE GOOD EARTH (37), MR. MOTO'S GAMBLE (38) and was the original serial Kato in THE GREEN HORNET (39) and THE GREEN HORNET STRIKES AGAIN (40). PHANTOM OF CHINATOWN, as the detective Mr. Wong (40), BOWERY BLITZKRIEG and Hitchcock's MR. AND MRS. SMITH (both 41), ACROSS THE PACIFIC, THE INVISIBLE AGENT, and THE FALCON'S BROTHER (all 42) followed. From 42 to 47 he was Dr. Lee Wong How in 5 MGM DR. KILDARE films. SECRET AGENT X-9 (45) and THE LOST CITY OF THE JUNGLE (46) were more serials. He returned as Lee Chan in THE FEATHERED SERPENT and SKY DRAGON in 49. Luke was in PROJECT X (67), THE CHAIRMAN (69) and was the blind Master Po on the KUNG FU series (72-75). THE CAT CREATURE (73) and JUDGE DEE AND THE MONESTARY MURDERS (74) were some TV movies. Luke recently was in both GREMLIN movies, THEY CALL ME BRUCE? (82), the short lived SIDEKICKS series (86-87), DEAD HEAT (88), and Woody Allen's ALICE (91). Luke was a regular on GENERAL HOSPITAL and was on STAR TREK in 69.

RICHARD MAIBAUM (81) After a career as as a Broadway playwright, Maibaum was a producer/screenwriter. His many credits include THE BIG CLOCK (48) and BIGGER THAN LIFE (56) and he wrote or co-wrote and incredible dozen James Bond hits from DR. NO (62) to LICENCE TO KILL (89).

MIKE (Mikhail) MAZURSKY (82) Mazursky, born in Austria of Ukranian descent was a pro wrestler in America who made his film debut in 1934 and went on to play tough guys and gangsters in over 100 features. Some of them were: DR. RENAULT'S SECRET (42), HENRY ALDRICH HAUNTS A HOUSE (43), THE CANTERVILLE GHOST and MURDER MY SWEET (both 44), DICK TRACY, DETECTIVE (45), as Splitface,

SINBAD THE SAILOR and THE MYSTERIOUS INTRUDER (both 46), NIGHTMARE ALLEY and UNCONQUERED (both 47), SAMPSON AND DELILAH (49), MY FAVORITE SPY (52), THE EGYPTIAN (54), BLOOD ALLEY (55), ZOTZ! (62), several Jerry Lewis comedies, THE CENTERFOLD GIRLS (74), ONE MAN JURY (77), GAS PUMP GIRLS (79), ALLIGATOR (80) and AMAZON WOMEN OF THE MOON (87). He was a caveman on IT'S ABOUT TIME series (66-67). His last roles were in DICK TRACY and MOB BOSS.

MAURA MCGIVENEY (51) Stage, TV and film actress McGiveney was in NORTH BY NORTHWEST (59) and TWIST AROUND THE CLOCK (61) and was a regular on the very short-lived TURN-ON show (69).



MIKE MAZURSKY

JOHN MCINTIRE (83) McIntire's voice was heard for years on THE MARCH OF TIME on the radio. He made his film acting debut in 48 and was in over 100 features. Some were: FRANCIS (49), THE ASPHALT JUNGLE (50), APACHE (54), THE PHENIX CITY STORY (55), I'VE LIVE BEFORE (56) and many westerns. He was one of the original stars of THE NAKED CITY series (58-59), then played the sheriff in PSYCHO, and was in ELMER GANTRY and FLAMING STAR

with Elvis (all 60). Back on TV he was a star of WAGON TRAIN (61-65) and THE VIRGINIAN, with his wife Jeanette Nolan (67-68). Some later roles were in HERBIE RIDES AGAIN (72), and GOLIATH AWAITS (81). He was also on THE TWILIGHT ZONE, HITCHCOCK and other TV shows. McIntire died from cancer. His actor son Tim McIntire, the dog's voice in A BOY AND HIS DOG (75), died in 86.

ED PARKER (59) Parker was a karate teacher to the stars, and of course Elvis. Parker is credited with introducing Bruce Lee in a 64 tournament. He showed up in many movies including THE SECRET DOOR (64), DIMENSION 5 (66), THE MONEY JUNGLE (68), SEVEN (79), and REVENGE OF THE PINK PANTHER (78). He died from a heart attack in Honolulu, his home town.

BUCK RAM (83) Legendary record producer, Ram (from Chicago) produced and arranged for jazz and gospel acts starting in the 20s. His hits (usually as writer, arranger and producer) included "Earth Angel" (54) by The Penguins and "Only You" (55) by the Platters. He also managed many other R+B acts including Joe Houston.

RENATE RASCEL (Ranucci) (78) The Italian TV star, singer, comedian and film actor was in UNCLE WAS A VAMPIRE (59) with Christopher Lee.

ANN REVERE (87) Oscar winner Revere, from NYC, was in *THE DOUBLE DOOR* (34), *THE DEVIL COMMANDS* with Karloff (41), *THE FALCON TAKES OVER* (42), *THE THIN MAN GOES HOME* (45), *DRAGONWYCK* (46), Fritz Lang's *SECRET BEYOND THE DOOR*, *BODY AND SOUL* and *FOREVER AMBER* (all 47). After 51, she was blacklisted, but returned to film acting in 70.

MARTIN RITT (76) Ritt, from NYC, acted in or directed hundreds of early live TV shows, then taught acting after he was blacklisted. He began directing features with *EDGE OF THE CITY* (57). Some of his many films were *HUD* (63), *THE SPY WHO CAME IN FROM THE COLD* (65), *THE BROTHERHOOD* (68) and *THE GREAT WHITE HOPE* (70).

JOHN ROSENBERG (59) A novelist and film story editor from NYC, Rosenberg produced British TV shows including *ROALD DAHL'S TALES OF THE UNEXPECTED*.

OSCAR RUDOLPH (79) Rudolph, from Cleveland directed over 500 TV shows (*THE BOB CUMMINGS SHOW*, *MY FAVORITE MARTIAN*, *BATMAN...*). He started as a child actor in 20s films and was an assistant director at Paramount. *THE ROCKET MAN* (53) starring John Agar and written by Lenny Bruce was his first feature as director. He also did two for Sam Katzman, *TWIST AROUND THE CLOCK* (61) and *DON'T KNOCK THE TWIST* (62), then did 2nd unit work for Robert Aldrich. His son is director Alan Rudolph.

JOHN RUSSELL (70) Russell started his film career in the 37 and usually played bad guys. Some features were: *SABOTAGE* and *MR. SMITH GOES TO WASHINGTON* (both 39), *THE BLUE BIRD* (40), *FOREVER AMBER* (47), and *UNTAMED YOUTH* (57) with Mamie Van Doren. Russell is best known for starring on the TV series, *LAWMAN* (58-62). He was in some 60s westerns, the amazing *FIREBALL JUNGLE* (68), several Clint Eastwood movies, some 70s westerns made in Argentina, and was often seen fighting Sid Haig on the Saturday morning kid show, *JASON OF STAR COMMAND*. (79-81).

HOWARD SCHWARTZ (71) Cinematographer Schwartz worked on 3D movies including the 53 hits *BWANA DEVIL* and *THE HOUSE OF WAX*. He filmed many TV shows, *THE CASE OF PATTY SMITH* (62) and *BATMAN* (66).

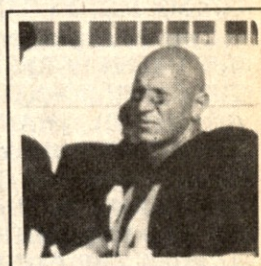
WARREN SKAAREN () One of the industrie's best "script doctors" Skaaren, from Austin, worked on *BATMAN* and *BEETLEJUICE* and other recent hits like *TOP GUN*. He was also director of the Texas Film Commission which he organized. He died from bone cancer.

ANDRIS SLAPIS (42) One of the Latvians killed by Soviet troops in Riga in January, Slapis was a documentary filmmaker whose films included several about Eskimos. He was shot while filming.

STEPHEN SOUTHARD (30) Southard was assistant director for *HARRY AND THE HENDERSONS* and *JAWS*, *THE REVENGE* (both 87). He had A.I.D.S.

STAN SZELEST (48) Szelest, who lived in Woodstock, played piano on stage with Neil Young and others and recorded with Stevie Ray Vaughan, Lonnie Mack and members of The Band.

ROBERT TESSIER (56) An Algonquin Indian from Pawtucket, Massachusetts, Tessier was a tall bald muscleman and (real) biker who did stunt work then started acting in *THE BORN LOSERS* and *THE GLORY STOMPERS* (both 67). More biker movies followed, but his best known role was as Charles Bronson's boxing opponent in *HARD TIMES* (75). Tessier was in dozens of films including *CRY BLOOD APACHE* (70), *THE VELVET VAMPIRE* (71), *DOC SAVAGE* (75), *THE DEEP* (77), *STARCRAASH* (79), *THE SWORD AND THE SORCERER* (82), *THE LOST EMPIRE* (83), *AVENGING ANGEL* (85), *NO SAFE HAVEN* (87), and *FUTURE FORCE* (89). He was also on many TV shows (including *KING FU*, *BUCK ROGERS* and *THE INCREDIBLE HULK*), played Mr. Clean on TV commercials (!) and had roles in several Burt Reynolds movies.



DANNY THOMAS (Amos Jacobs) (79) Thomas was on radio and in some movies, but became a star on his own long-running *DANNY THOMAS SHOW* (*MAKE ROOM FOR DADDY*). As a TV producer, he was responsible for *THE ANDY GRIFFITH SHOW* (and its offshoots), *THE DICK VAN DYKE SHOW*, *THE MOD SQUAD* and others. The Lebanese/American comedian was born in Deerfield, Michigan and raised in Toledo, Ohio. His daughter is Marlo Thomas (Mrs. Phil Donahue).

CARLOS THOMPSON (Juan Carlos Munding Mundanschaffter) Thompson was a star in Argentina and co-starred in Hollywood dramas: *FORT ALGIERS* (53) and *MAGIC FIRE* (56) both with Yvonne DeCarlo, and *THE FLAME AND THE FLESH* and *VALLEY OF THE KINGS* (both 54). Then he married Lilli Palmer and acted in European films. Thompson shot himself in Buenos Aires.

DAVID WHITE (74) White acted on Broadway and in films, but will always be remembered as Darren's boss Larry Tate on *BEWITCHED* (64-72).

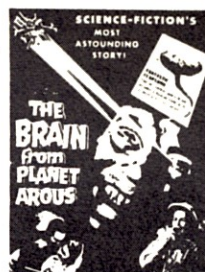
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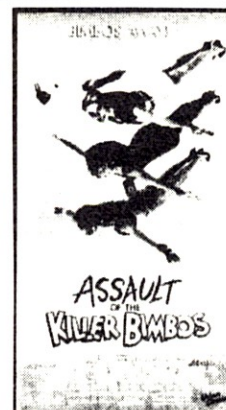


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